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NEWS, VIEWS, AND MORE NEWS ETC

Fire, showing at MIFF.

MELBOURNE INTERNATIONAL FILM FESTIVAL

It's Year 46 for the Melbourne International Film Festival and the Executive Director is **Sandra Sdraulig**. This is her first year in charge, and she's found it a challenge. "It's been fantastic. Because a festival has so many different demands, it's pushed me personally, which has been a great challenge and a great experience.

"I've tried to spend a bit of time identifying experts in the industry that can enhance my own programming style. Hence, I've opted for a more curatorial process alongside my own rôle as the director. It's very much with a view to making the Festival as interesting and diverse as possible, and taking advantage of the wealth of knowledge and experience in the industry which isn't always exploited."

Staffing has been one of the biggest challenges for Sdraulig, and she has been amazed by the number of people needed to stage a film festival. She's more than happy with the dedicated staff she has working for her this year. "It's not as though you can offer these people cushy, full-time employment situations. It's about getting hard workers who are realistic about what kind of commitment is involved. It's not a job, it's more like a lifestyle."

One of the advantages of having such a strong support team is being able to travel to the Cannes Film Festival this year to keep an eye out for any suitable product. Sdraulig did just this, and has invited around 20 films from Cannes. Whether all of those films will screen at Melbourne depends on availability and local distributors' plans, but Sdraulig already has a core base for the Festival, and anything else is, as she says, just "topping that up".

Australian films will, as always, be an important part of the Festival, but there is an underlying theme to the whole Festival.

Says Sdraulig, "The theme is a good film is a great journey. It's really about journeys to other spaces: cultural, stylistic spaces. Hopefully we'll create an environment where people are exchanging ideas, too, so the journey is about people learning as well: exchanges of information and knowledge as well."

The Festival this year will include programmes focusing on Jazz Music, Spanish cinema, Theo Angelopoulos (featuring his 1995 film, *Ulysses' Gaze*), Sergio Leone and Studio Ghibli.

The Melbourne International Film Festival runs from 24 July to 10 August and will be screening at the Capitol Theatre, the Forum, and the State Film Theatre in Melbourne.

BRISBANE INTERNATIONAL FILM FESTIVAL

The Brisbane International Film Festival is entering its sixth year. **Anne Demy-Geroe** has been Festival Director since the beginning, and was instrumental in its inception.

Says Démy-Geroe, "I was the project officer who got the project together initially. In conjunction with a range of people, I got together a statement of what we were trying to do, and we drew up a programming grid, which still governs it.

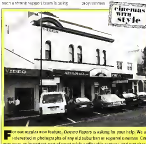
"What we're really trying to do, because Brisbane doesn't have the range of screenings and theatrical releases that Sydney and Melbourne do, is to broaden people's cinema-going experience, to broaden their taste, and to give people access to things that they wouldn't see here at all."

Demy-Geroe believes that the Festival has actually broadened audiences' taste, and that film distributors are able to screen films in Brisbane that they wouldn't have been able to before.

As for highlights in this year's Festival, Demy-Geroe has assembled an eclectic mix of programmes and retrospectives that include:

- Two silent films from Herbert Brenon: *A Kiss for Cinderella* (1922) and *Peter Pan* (1924);
- A Dennis Hopper retrospective, *Spotlight on Hopper*, looking at him as both actor and director;
- Hong Kong Kung Fu director Tsui Hark's films at midnight screenings;
- A Stanley Kwan retrospective, with a possible guest visit from Kwan himself;
- A look at a selection of young Japanese directors;
- A schlock horror midnight-to-dawn session.

The Brisbane International Film Festival runs from 31 July to 10 August at Hoyts Regent Cinema in Brisbane.



For our regular new feature, *Cinema Papers* is asking for your help. We are interested in photographs of any old suburban or regional cinemas. Cinemas were an important part of country life earlier this century, and just about every town had one. If you know of any such operating cinema, and have any pictures, remembrances or anecdotes about such cinemas, please forward them to us at our mailing address, *Cinema Papers*, PO Box 2221 Fitzroy MDC Fitzroy Victoria 3065. Pictured here is the Atheneum Cinema in Sorrento.

cinema papers
july 1997 no: 118

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Office Cat: Oddspot
Legal: [illegible] (Holding Redlich)
MTV Board of Directors: Ross Dimsey (Chairman), Natalie Miller, Matthew [illegible], Penny Maxwell, Michael Dolphin
Founding Publishers: Peter Beilby, Scott Murray, Philippe Mora
Design & Production: Parkhouse Publishing Pty Ltd Tel: (03) 9347 8882
Printing: Printgraphics Pty Ltd
Film: [illegible] Group
Distribution: Network Distribution

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[illegible] Cinema Papers is published every [illegible] by MTV Publishing Limited, 116 Argyle St, Fitzroy, [illegible] Australia.

CINEMA PAPERS IS PUBLISHED WITH FINANCIAL ASSISTANCE FROM THE AUSTRALIAN FILM COMMISSION AND CINEMEDIA

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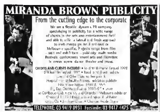
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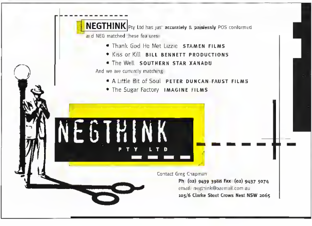
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1997 QUEENSLAND NEW FILMMAKERS AWARDS

The Queensland New Filmmakers Awards were announced on 30 April, and, while the list of winners is extensive, the highlights are as follows:

Best Overall Production
Woke (Michael Badorrek) &
Fugelbinder (Michelle Werner)
Best Overall Director
Sarah-Jane Woulahan
(*Stomping Ground*)
Most Original Script
Shut Eye (Stewart Klein)
Outstanding Cinematography
Ivan Sen (*Sleepers*)
Excellence in Editing
Kirsty Bruce (*Wed*)
Most Promising New Filmmaker
Kup Jenkins (*Sleepers*)
Michael Spencer (*Tracks*)
Best Actor (Male)
Sean Ryan (*Tragic But True*)
Best Actor (Female)
Liesal Badorrek (*Since I Fell For You*)
Best New Female Talent
Sarah-Jane Woulahan
(*Stomping Ground*)
Best Sound Design
Liam Price (*Stomping Ground*)
Most Popular Film
The TV Show (Naomi Just)

ATOM WINNERS

The Australian Teachers of Media Awards were announced during a function at the National Gallery of Victoria on 23 May, and the winners are:

Best Children's Television
Book Bug – Ben and the Alien Invasion (Mick Connolly)
Best Television Series/Serial
Wild Relations (Producers David Luffman, Jeremy Hogarth)
Best Television Drama
G.P. – Ceremony of Innocence (Peter Andrikidis)
Best Short Fiction
From Sand to Celluloid – Round Up (Rima Tamou)
Best Experimental/Innovative Production
Faces 1970–1996 (Sue Ford)

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Rats in the Ranks.

Best Animation Production
The Journey (Robert Gudan)
Best Corporate Production
Telstra – PCS (Richard Keddie)
Best Instructional/Training
Working with Diversity (Kay Pavlou)
Best Science Documentary
Night of the Bogongs
(Producer: Klaus Toft)
Best Social Issues Documentary
Hatred (Mitzi Goldman)
Best Documentary – General
Rats in the Ranks (Bob Connolly, Robin Anderson)
Best Tertiary Student Production
Triple Zero (Christopher Bence)
Best Secondary Student Production
The Open Book 2 (Anthony Searl)
Best Education in Context Production
Media Rules (Liz Jakimowski, Andy Nehl)
Best Educational Resource Production
In Her Own Words (Kereen Ely-Harper)
Secondary Student Jury Award
If It Wasn't For the Rubber (Jennie Swain)
Primary Student Jury Award
Sparrow (Polly Walkins)
The Gold ATOM
Rats in the Ranks (Bob Connolly, Robin Anderson)

COVER: Lace (Cate Blanchett) in Cherie Nowlan's *Thank God He Met Lizzie*.
PHOTOGRAPHER: Elise Lockwood.
DIGITAL MANIPULATION: Mohan Vallary.

SPEAK!

SHORT FILM FORUM: ANNA DZENIS REPORTS ON THE ST KILDA FILM FESTIVAL FORUM, "THE FUTURE OF SHORT FILM PRODUCTION"

Amongst its initiatives this year, the 14th St Kilda Film Festival introduced several programmes of international films. "New British Cinema", presented by the Australian Film Institute in association with The British Council, highlighted films from the British Film Institute and the Arts Council of England co-produced by the BBC and Channel Four. In addition, the programme "Confessions of a Filmmaker", selected by guest curator **Lawrence Johnston**, was a special retrospective of short films from Australian and overseas directors. Festival Director **Peter Kaufmann** expressed his hope that this international context would "provide audiences and filmmakers alike with a particular perspective from which to value the richness of our filmmaking traditions as well as to appreciate short films as a definitive form in its own right."

In this context, a forum chaired by **Hugh Short** (Australian Film Commission) was convened to consider "The Future of the Short Film", and to take the opportunity of comparing Britain and Australia in terms of government funding and the increasing rôle of broadcasters in the production of short films. **Andy Powell** (British Film Institute) spoke of a generously government-funded BFI which was responsible for many new initiatives. His particular project, The New Directors Scheme, was predicated on a desire to create greater visibility for emerging artists, even though the ratio of script submissions to funded projects remained small. Powell argued that television was the most likely exhibiting medium and the best way for shorts to get to the maximum audience.

In a comparative Australian context, **Carole Sklan** from ABC and **Joy Toma** from SBS (*Eat Carpet*) provided examples of many innovative short film projects from their respective organizations. Sklan spoke of the *Microdocs* and *The Short Wave* series, *Race Around the World* documentaries and the LOUD initiatives. She suggested that increasingly the ABC wanted to form relationships with graduates from film schools. Toma spoke of SBS and *Eat Carpet*'s commitment to the short film and described the success of such projects as *Carpet Burns*, *Interventions* and *Auteur TV*. Toma said that SBS purchased short films for $100 per minute and encouraged more submissions. **Cynthia Mann** (Australian Film Institute) described a situation where short films were enjoying a higher profile, with more initiatives and diverse screening opportunities. She reiterated the fact that the AFI remained the only distributor picking up short films on a regular basis.

When it came to issues of funding, **David Tiley** (Australian Film Commission) described an AFC driven by a developmental agenda. In a time where new technology had become ubiquitous, he regarded the future of the short film being essentially linked to digital production. He did, however, conclude provocatively that "feral is fundamental" – the valorization, it seems, of some kind of essential, instinctual practice.

It was enlightening to be at a forum on the future of the short film which began with a screening of a short film, *The Snag in Drag*, directed and produced by Australia's **Annastasia Zarnick**. **Adrian Martin** (film critic and commentator) presented a thought-provoking paper titled "The Seconds Pile Up", which began by linking Zarnick's film formally and narratively with Jean Rouch's *Gare du Nord*, one of the episodes in the French New Wave anthology film (*Paris Vu Par ...*) from the early 1960s. Martin thereby focused attention on a different, international context – the international history of the short film in all its diversity – as well as foregrounding its artistic issues. Martin said, "I am fascinated by the aesthetics of the short film – an underdeveloped and underdiscussed area, if ever there was one. The artistic challenges of this area are very special, I think, very particular. Short films are most pleasing to me [...] when there is a fit between form and concept, between idea and substance. The short film is a very condensed, crystalline form. There are no seconds to waste, and yet to grab a spectator, to hold him or her, to make them feel as if they have journeyed through some kind of well-formed block of time and space and incident and emotion, that is no easy thing."

Martin noted that there are more short films around than ever before, and reminded us that directors such as Godard, Akerman, Wenders, Varda, Jarmusch, Egoyan and Ruiz are constantly making shorts – at the same time as they are making their features. And yet, he argued, the short film remains undervalued, under-appreciated and not often a subject for close formal attention. We need to heed this call to revise the history of neglect, to stop marginalizing "the short" in the context of "the long", and to regard these "jewels" as something more dense and complex than fleeting fragments or cracks between features.

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ABC CUTS

ABC budget cuts in May saw the axing of a number of film related projects

Radio National's long standing film programme, "The Week in Film", currently presented by film critic **Adrian Martin**, will continue only until the end of the year. According to Martin, the show was seen to be dispensible due to its duration (15 minutes a week) and coverage of film on Radio National's daily arts programme. He adds that the show has more than 15,000 listeners per week, receives a lot of positive feedback and has been an institution for over 25 years.

Another film-related project to lose its funding is **Pete Castaldi**'s proposed television series looking at the Australian film industry. The series, a mix of vox pops, reports on State and Federal film office productions, new media (with John Hind as Net Surfer), profiles on film related jobs from caterer to executive producer, film reviews and reports from overseas correspondents, has been in development for four years, and as of late May, Catsaldi was still waiting for confirmation of the ABC's decision.

Says Castaldi: "It's sad in a way because the ABC's decision reflects their attitude towards the film industry, and their blind ignorance to how real that industry is in our culture. They see film as 'fillem' – just light entertainment. It's their loss, but I think it's appalling that the ABC does not give the film industry the coverage and justice it deserves."

If the funding cuts are confirmed, Castaldi doesn't see it as the end of the project. With 13 people already committed to the series, and interest being shown from pay TV and in-flight productions, Castaldi believes the show will go on. "It's a big loss to the ABC audience, though", he admits sadly.

MARCO FERRERI

Marco Ferreri, born in Milano on 11 May 1928, died in early May.

Ferreri made his first features in Spain, including *El Pisto* (1958) and the suppresed *Los Chicos* (1959). His third and final Spanish film, *El Cochecito* (1960), was a success at the Venice Film Festival, and he followed with an Italian feature, *L'Ape Regina*, generally regarded as the first of his great satires on the couple – a theme that would find its greatest evolution in *L'Ultima Donna* (*The Last Woman*, 1976).

The first feature of Ferreri's to gain international notice was *Dillinger e Morto* (*Dillinger is Dead*, 1969), which was followed by the equally-applauded *L'Udienza* (*The Audience*, 1971), a savage religious satire. Still, it was his 1973 film, *La Grande Bouffe*, that fearless, reckless look at food and sex, that made Ferreri internationally famous.

L'Ultima Donna was also successful, though it was banned in many countries, and its electric knife sequence is one which still causes great unease on reflection (at least to men).

Ferreri's eccentric next few films were picked up by major festivals (most notably Cannes, which remained typically loyal), but were not as widely seen.

Dillinger e Morto

Ferreri's cinema is one of bold ideas, an œuvre described by **Linn Micciche** as one of "gentle ferocity". In this tepid era of filmmakers as gutless careerists, Ferreri's courageous, political, idiosyncratic filmmaking will be greatly missed.

THE BUDGET AND THE FILM INDUSTRY

Total government funding for the film and television industry as announced in the Federal Budget in May for 1997/98 totals $114.83 million, a drop of $6.8 million from the previous year's funding.

Says **Cathy Robinson**, Chief Executive of the AFC: "The Federal Budget is, unequivocably, a good news story for the Australian film and television industry. The Government has shown its commitment to industry."

For the Government's response to the Gonski Report however, the industry will have to wait until later this year.

FORTHCOMING EUROPEAN FILM FESTIVALS

The **42nd Valladolid International Film Festival** in Spain will run a retrospective focusing on New Zealand cinema. "Land of the Long White Cloud" will include a selection of 15 features and short films from the past two decades, and continues the Festival's interest in Oceania, after its wonderful Australian retrospective last year. The Valladolid Film Festival will run from 24 October to 1 November 1997.

The 12th Umeå International Film Festival in Sweden runs this year from 19-27 September. It is the biggest film festival in Northern Scandinavia, non-competitive, and screens about 200 films over its eight days. Films screened are the usual mix of international films, short films, documentaries and new Swedish films, but there is also a focus on women filmmakers, a guest's choice programme and silent films screened with a live orchestral soundtrack.

APPOINTMENTS

A new company, Australian Silicon Studio Training Centre (ASSTC), has been launched in Brisbane, and has appointed **John Gillies** as its first general manager. ASSTC is an international facility for training digital artists, and is one of three such centres in the world.

JOHN DUIGAN'S
A LIFE IN FILM

Closely Watched Trains

Director John Duigan, whose most recent film is *The Leading Man*, talks about films that are important to him

One film I would certainly cite is **AMARCORD** (Federico Fellini, 1974), which is a great favourite of mine. I love the kind of free wheeling nature and structure of the film, and its affection for people in the world really. I think the great thing about Fellini is his exuberant humanism, he delighted in the variety of human foibles, and I think that *Amarcord* is perhaps the most completely realized of his vision! for me anyway.

As somebody who came from a design background, the startling images in it stay with me, like the occasion when this huge ship – I think it's called the Rex – a modern liner, sails past the town, and all the townsfolk get into small boats and wait for it for hours. The water is completely flat, and they're all dozing, and suddenly out of the night comes this huge, obviously artificial ship, with almost no attempt to make it realistic in any orthodox cinematic sense. But that is such a perfect realization of the moment, because they are seeing this thing as symbolic of an almost incomprehensibly rich and wonderfully magical world that's beyond their financial reach completely. So, it's perfect that it is such a theatrical image.

I love the moment where his mad uncle climbs to the top of a tree and is calling out in a lament, "I want a woman, I want a woman." I love the way the seasons are expressed, and the almost snowball-like puff seeds that blow through the streets, and many of the characters, like the seductive pouting girl and her green dress, leaning provocatively against street posts and strutting through the back streets of the docks.

Another one I might mention is Jiri Menzel's film, **CLOSELY WATCHED TRAINS** (*Ostre Sledovane Vlaky*, 1966), which was made during the Czech spring. It is a black and white film about a young boy and his first job working on the railway station. Many images in that, but one which always stays with me is this enormous sense of yearning that the film has of this young man seeing women for the first time. There's a pretty girl who works as a conductor on one of the trains that comes through. It's a fabulous recurring element because the trains slip through, and she's there as a fleeting presence, smiling, and there's always a possibility of an exchange of kisses, but it's usually just her round, smiling face that you see, and the train's gone again. As an expression of teenage angst and the beginnings of understanding the world of politics, and external threat, it's a terrific evocation. I tried to express some similar themes in films that I made about teenagers, such as *Flirting* [1990] and *The Year My Voice Broke* [1987].

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Karen Swinburn joins Zero One Zero as a Designer/Editor, after 3 years as a Paintbox artist with Sky Channel.

Also joining Zero One Zero as a senior colourist is **Les Ridge**, recently of Complete Post, and **Colin Tate** as General Manager. Tate was previously National Advertising and Marketing Manager of *Encore*.

The non-linear post facility Gunpowder has employed film specialist **Peter Bradstock** as Facilities Manager. Bradstock has more than 16 years experience in film production and post-production. His last position was with Negthink, and he has extensive knowledge of Avid editing processes.

CORRIGENDUM

Transcription gremlins were at work in Peter Malone's review of *Lust & Revenge* (*Cinema Papers*, no. 116, May 1997, p. 48). The relevant passages should read (with corrections in square brackets):

> *Lust & Revenge* is not exactly an understated title, but it heralds one of the most accessible of Cox's films, an amusing and entertaining blend of [Cox's regulars] who turned up briefly to contribute to the joke and to Cox's cause [...]
>
> At the end, the Art Critic, plied with alcohol, fails to see that he is being set up as a pseudo expert. He delivers himself of authoritative opinions on the commissioned statue, praising [the] tropes and style of the lines and curves of the sculpture. While the couple in the statue are wearing no clothes, Cox finally leaves us with the image of the Art (Film) Critic, who is wearing 'emperor's clothes' and whose opinions are threadbare.

In "Inproduction" (p. 74), the director of photography for *Amy* was incorrectly listed as Keith Wagstaff. The DOP is David Parker.

In Barrie Smith's "Post for Anyone?" (*Cinema Papers*, no. 117, June 1997, p. 54), Mark Richards should have been credited at Animotion Design, not Adimex.

The average for Stavros Andonis Ethymiou's *True Love and Chaos* in the "Eidetic Eight" should have been 7.

Cinema Papers apologizes for the errors.

10TOP10 FILMS

With the recent release of two films with numerical titles, *Cinema Papers* has compiled the definitive list of the top ten numbered films, starting with the first, and working our way through to the tenth, if not the last.

The First Legion (Douglas Sirk, 1951)
The Second Face (Jack Bernhard, 1950)
The Third Generation (*Die Dritte Generation*, Rainer Werner Fassbinder, 1979)
The Fourth Man (*De Vierde Man*, Paul Verhoeven, 1979)
The Fifth Element (Luc Besson, 1997)
The Sixth Week (John Simeon Black, 1978)
The Seventh Seal (*Det Sjunde inseglet*, Ingmar Bergman, 1957)
The Eighth Day (*La Huitième Jour*, Jaco Van Dormael, 1997)
The Ninth Configuration (William Peter Blatty, 1980)
The Tenth Victim (*Il Decima Vittima*, Elio Petri, 1965)
And finally, ***The Last Movie*** (Dennis Hopper, 1971)

LETTERS

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10BA: A KIND OF AGREEMENT

DEAR EDITOR,

When I read Scott Murray's review of *Tunnel Vision* (*Cinema Papers*, no. 114, February 1997, p. 39), my reaction was one of despair. Not because I think the review was negative, you have every right to say what you think. (I thought the script was much better than the finished film.) However, for you to say: "*Tunnel Vision* [...] helps dispel one of the great myths of Australian cinema: namely, that Australian-made American-style B-grade thrillers with imported lead actors were a product of the much-reviled 10BA era."

Scott, with all due respect, this point shows that you are either ignorant, biased towards this genre or have another agenda. I have always believed that you have been a shining star amongst the ignorant stir-mongers or green-eyed monsters that surround this business. I also believed that someone in your position, and with your knowledge and background, would be above such a ridiculous comment.

Firstly, *Tunnel Vision* was never conceived as an "American-style B-grade thriller". It was pitched to me as a dark physiological thriller with an interesting twist. The writer-director, Clive Fleury, suggested an all-Australian cast but would entertain a British co-lead if it became a deal issue. It did. Beyond Films, which put up cold, hard cash, demanded it. It was a deal-breaker. They suggested that an "international name was necessary to protect their investment". The other elements and setting were Australian. In short, the film never pretended to be anything other than a well-crafted thriller and it sold well internationally, unlike a lot of films that you have so highly commended.

Secondly, 10BA was not "killed off". It was revised; it is still very much alive and has been used to finance many films since. Ninety-nine percent of films produced in this country since the FFC opened its doors have still utilized some form of 10BA or the 51.1 tax provision. I know some members of the FFC have "bagged" (your words) the 10BA days, but other industry executives have supported the era. If you want my opinion, I believe 10BA was good and bad for the industry.

Good – insomuch as it trained actors and technicians. Bad – as it attracted a lot of hungry 'bean counters' who were only interested in making a quick buck. However, those 10BA days employed and taught a lot of people.

As for your 10BA FFC list, I would hope that John Dingwall, Posie Graeme-Evans, Craig Lahiff, David Elfick, Hugh Keays-Byrne, Lynda House, Ross Matthews, John Sexton, Ian Barry and the other producers and directors from that list will also respond to your critical comments.

SCOTT MURRAY REPLIES

There are several puzzling aspects to this letter from producer Phil Avalon, who has always been a good friend of *Cinema Papers*. Many of Phil's criticisms seem based on a mis-reading of the article; I suspect he and I are in far more agreement than he supposes.

1. Phil finds "ridiculous" my description of *Tunnel Vision* as "Australian-made American-style B-grade thriller with imported lead". But *Tunnel Vision* is "Australian made", it exclusively follows the narrative patterns, structures and trick devices of the "American-style" thriller, whatever the intent, it has sadly ended up as "B-grade", and it has an "imported lead".

Perhaps Phil concluded that I was implying the film was set in America, which is not the case.

2. At times, Phil writes as if he believes I am criticizing 10BA. Nothing could have been further from my mind. 10BA was in several important ways superior to the largely single-door (i.e., government-controlled) policy we have now. (I have written extensively on this elsewhere.[1])

Phil says 10BA was not "killed off" – well, in name only. The fact is 10BA was emasculated as a serious mechanism for funding independent Australian production, and is now a headless and armless corpse expiring its last few sad breaths.

51.1 is great for American films, but, outside of the MovieWorld Studios, most features originated and made in Australia today exist only if they have substantial FFC or AFC involvement. They are not independent films like those of the true 10BA days, when investors and filmmakers had some power, not just film bureaucracies (however well-intentioned).

Phil's criticisms of 10BA ignore the fact that some of its worst offenders are still with us and are no doubt jockeying for a slice of the proposed FLICS action. Don't blame 10BA, blame those who exploited the system, for they will manipulate any system that a somnolent government allows to be ripped off.

It is for that very reason, and to maintain Australia's enviable record in developing fresh talent, that a balanced combination of controlled 10BA-like incentives and direct government investment would be the best of all possible worlds.

As for the list of films to which Avalon refers[2] I did not seek to criticize. All I did was cite ten titles and ask the reader which were 10BA and which were FFC. Anecdotal evidence suggests that most people thought most (if not all) of the films were 10BA, thereby proving my original point: "that much FFC product is indistinguishable from 10BA days".

---

[1] cf. "Australian Cinema in the 1970s and 1980s", Scott Murray (Ed.), *Australian Cinema*, Allen & Unwin in association with Australian Film Commission, Sydney, 1994, pp. 71-146.

[2] *Blackwater Trail* (non-theatrical, Ian Barry, 1995), *The Custodian* (John Dingwall, 1994), *Exchange Lifeguards* (Maurice Murphy, 1993), *Harbour Beat* (non-theatrical, David Elfick, 1990), *McLeod's Daughters* (tele-feature, Michael Offer, 1996), *Resistance* (non-theatrical, Paul Elliott and Hugh Keays-Byrne, 1992), *Secrets* (Michael Pattinson, 1992), *Signal One* (non-theatrical, Rob Stewart, 1993), *Strangers* (non-theatrical, Craig Lahiff, 1990), *Wendy Cracked a Walnut* (Michael Pattinson, 1990). All are FFC.

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50ème Festival du Film Cannes 1997

by Jan Epstein

THE 1997 FESTIVAL International du Film Cannes, celebrated its fiftieth birthday with 50,000 attendees (actors, producers, directors, journalists, publicists, distributors, film technicians etc.) flocking from all corners of the film world to pay homage to the Festival's popularity and importance.

The Cannes Festival has been a Mecca to filmmakers since it was founded in opposition to Mussolini's high jacking of the Venice Film Festival in the 1930s. Due to the outbreak of war in 1939, the first Cannes Festival was aborted. It took place later in 1946, and since that time, through the impact of the French New Wave on Hollywood and global cinema, Cannes has retained its status as the world's premier film festival, and Hollywood's favourite launching pad for its product into Europe. (No Festivals were held in 1948 and 1950, hence the 50th Festival in 1997.)

Understandably then, expectations were high this anniversary year. Everything from a cafe creme to a suite at the Majestic was inflated by at least one third above last year's already exorbitant prices. Shop pavements outside boutiques were lined with red carpet, and red banners sporting the Festival's golden palm insignia billowed gaily from hundreds of poles lining La Croisette.

Yet despite the hoopla, which this year included dragoons on horseback and a ludicrous threat by French police to shoot down a 40-foot tall effigy of Howard Stern advertising *Private Parts* in the bay, there were intimations early in the Festival that this year's may have trouble fulfilling its promise.

Most disappointing was Luc Besson's Festival opener, *The Fifth Element*, a clumsily put together sci fi spectacular starring Bruce Willis, Gary Oldman, Ian Holm and Mila Jovovich. Derivative and unappealing, with ideas filched from vastly superior films (*Blade Runner*, *Star Wars*, *Dune*, *The Twelve Monkeys*), it won brickbats from French critics for owing more to Hollywood culture than to French cinema.

Notwithstanding this poor reception, *The Fifth Element* went on to lead USA box office receipts by taking $17.2 mill on the following weekend, and took an explosive two million admissions within a single week in France. This confirms what everyone knows: that Opening Night at Cannes is the most important slot in the Festival, but that critical acclaim (or its opposite) has little to do with how well films do at the box office.

Similarly disappointing was Marco Bellocchio's static psychological drama, *Il Principe di Homburg* (*The Prince of Homburg*, Italy, Compétition). Based on Heinrich Von Kleist's last play about a young German prince during the Thirty Years War who wins a military victory but is sentenced to death for disobeying an order, it fails to explain to contemporary audiences the mind set of the ruling and military classes who value honour and obedience above life.

A more interesting failure was Abel Ferrara's stylish but exploitative noir psychodrama *The Blackout* (USA, Hors Compétition), in which Matthew Modine, convincingly cast against type, plays Matty, a debauched Hollywood star trapped in a downwards spiral of substance-abuse and vice. Ferrara, however, loses control of the film and sacrifices integrity by self indulgently wallowing in his character's degradation, and by allowing Dennis Hopper to go over the top in yet another loathsome self parody.

French President Jacques Chirac flew into Cannes for a celebratory lunch with Jury President Isabel Adjani and a host of former Palme d'Or winners, amid stringent security precautions that saw Cannes cordoned off and patrolled like a city under siege.

Another curiosity was Johnny Depp's début feature, *The Brave* (USA, Competition), a bizarre fantasy about a Native American called Raphael (played by Depp) who agrees to his own torture and death to ensure that his family escapes from the cycle of poverty. The script of *The Brave*, which is plodding and pretentious, was co-written by Johnny Depp, his brother D. P. Depp and Paul McCudden, with the best of intentions.

Depp is part Indian himself, and the temptation to direct and star in a film about the plight of Native Americans is understandable, as was Depp's decision to cast Marlon Brando, his friend and mentor and a known supporter of Native Americans, as Raphael's monstrous 'employer'. But both these temptations should have been resisted. Few first-time directors have the objectivity to direct themselves as heroes and martyrs without descending into narcissism. Brando's domination of his scenes is also destructive to the whole.

By day five of the Festival, there was none of the

Stephen Dillane and Goran Visnjic
Michael Winterbottom's
Welcome to Sarajevo.

palpable 'buzz' that in the past has been generated by such Cannes discoveries as *The Piano* (1993), *Underground* (1995), *Pulp Fiction* (1994), and *Secrets & Lies* (1996). Still, several excellent films had been screened by that time.

Michael Winterbottom's *Welcome to Sarajevo* (UK, Competition) is a passionate, partisan attack on the apathy of the West to the war in Bosnia. It invites comparison with Kusturica's *Underground* and Angelopoulos' *Ulysses' Gaze*, but is better than both, having a power and immediacy that is driven by indignation. This dictates Winterbottom's style and approach which is understated and inventive.

The characters of *Welcome to Sarajevo* are journalists who, struggling to maintain professional distance, are drawn into the conflict through their own humanity as the fighting escalates. Winterbottom lets the horror of war speak for itself through both real and simulated scenes of carnage. The storyline emerges gradually from the chaos of these events, centring eventually on an English television reporter, played by Stephen Dillane, who in real life smuggled a war orphan from Sarajevo to England.

Gary Oldman's début feature, *Nil By Mouth* (UK Compétition), was one of several confronting films about violence, domestic and otherwise, that were at times difficult to watch. Others include Neil Labute's *The Company of Men* (US, Un Certain Regard), a scarifying tale of male revenge in the workplace against a beautiful and unsuspecting deaf office worker, Michael Heneke's *Funny Games* (Austria, Compétition), a nasty meditation on media violence which plays with audience complicity like *Man Bites Dog* and Mathieu Kassovitz's *Assassin(s)* (France, Compétition)), a poorly executed, ugly film, lacking the invention of *La Haine*, which dwells on violence while purporting to analyze and condemn it.

Samuel Froler
August. Liv Ull
Private Confessi

Nil By Mouth is by far the most affecting film, its realism having the same shattering effect as Lee Tamahori's *Once Were Warriors*, and Ken Loach's *Ladybird, Ladybird*. Oldman, who wrote the script as well as directed, clearly hoped to exorcize family demons in this deeply personal film which not only draws heavily on his own recollections of family life with an abusive, alcoholic father, but also features his sister, Laila Morse, as one of a trio of tough courageous women to whom Oldman pays tribute in the film.

Since its inception, there has been a political penumbra around the Cannes Festival. Born in opposition to Fascism, Cannes in its 50th year was also forced to confront the politics of totalitarianism (China), and religious fundamentalism (Iran). Chinese authorities forced Gilles Jacob's Festival Committee to pull Zhang Yimou's latest film, *Keep Cool*, from Compétition, and not until the Festival began was it certain that Zhang Yuan's excellent *Dong Gong Xi Gong* (*East Palace, West Palace*) would be screening in Un Certain Regard.

Russell C... ...y Pearce in
Curtis Hanson's *LA Confidential*

East Palace, West Palace, named for a public urinal in one of Beijing's parks where homosexuals gather, was shot without the permission of the Chinese authorities in Beijing, and post-produced in France. Although Zhang's film screened at the Festi-

Sean Penn and
...bin Wright Penn
...ick Cassavetes'
She's So Lovely

Longue Métrage (Features)

Palme d'Or.
Unagi (Shohei Imamura) and
Ta'm e Guilass (Abbas Kiarostami)
Prix du Cinquantième
Youssef Chahine
Grand Prix
The Sweet Hereafter (Atom Egoyan)
Prix d'Interprétation Féminine.
Kathy Burke (*Nil by Mouth*)
Prix d'Interprétation Masculine.
Sean Penn (*She's So Lovely*)
Prix de la Mise en Scène
Happy Together (Wong Kar-Wai)
Prix du Meilleur Scénario
James Schamus (*Ice Storm*)
Prix du Jury
Western (Manuel Poirer)
Grand Prix Technique de la
Commission Supérieure Technique
de l'Image et du Son
Thierry Arbogast (*She's So Lovely*
and *The Fifth Element*)
Prix de la Caméra d'Or.
Suzaku (Naomi Kawase)
Mention, Caméra d'Or
La Vie de Jesus (Bruno Dumont)
23rd Ecumenical Prize.
The Sweet Hereafter
Ecumenical Jury Mention
La Buena Estrella (Ricardo Franco)

Court Métrage (Shorts)

Palme d'Or. *Is It the Design*
on the Wrapper? (Tessa Sheridan)
Prix du Jury
Leonie (Lieven Debrauwer) and
Les Vacances (Emmanuelle Bercot)

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Koji Yakusho in Shohei Imamura's *The Eel*

val. Chinese Customs confiscated Zhang's passport ten days before it began, while the director was travelling from Hong Kong to his home in Beijing. Rumour had it that Zhang was under house arrest.

It was also thought prior to the Festival that Abbas Kiarostami's *The Taste of Cherries*, which had been banned by Iranian officials in and outside Iran, would not be screening in Competition because it deals with suicide, a difficult subject for religious fundamentalists. The threat was averted when Kiarostami took the matter to higher authorities, and *The Taste of Cherries*, classically simple and life affirming, went on to win the Palme d'Or jointly with Shohei Imamura's *Unagi* (*The Eel*, Japan).

Another politically controversial film was *Al Massir* (*Destiny*), from Egyptian director Youssef Chahine. A trenchantly anti-Muslim fundamentalist film set in 12th century Andalusia in Spain, *Destiny* was moved from its Hors Compétition slot into Competition, where it was awarded the 50th Anniversary Prize, more in recognition of its humanism and uncompromising plea for intellectual freedom than its cinematic qualities.

Other popular films screening early in the Festival included two films in Quinzaine des Realisateurs, Alain Berliner's *Ma Vie en Rose* (*My Life with Rose*, Belgium-France-UK), a magical film about a little boy who thinks he's a little girl, and *Il Bagno Turco* (*Turkish Bath*, Italy-Turkey-Spain), and Liv Ullmann's tender, beautifully crafted telling of Anna Bergman's illicit love affaire, *Enskilda Samtal* (*Private Confessions*, Sweden), in Un Certain Regard. Already Pal Sletaune's *Budbringeren* (*Junk Mail*, Norway), an edgy black comedy about an Oslo postman screening in La Semaine de la Critique, was setting up a buzz in the marketplace. Hopes were still high in the countdown to the Official Birthday Weekend celebrations.

To the disappointment of many, the Cannes Jury chose to play safe this year, and the awards showed a tedious evenhandedness, dictated by both the lack of any major discoveries in this watershed year, and political considerations.

French President Jacques Chirac flew into Cannes for a celebratory lunch with Jury President Isabel Adjani and a host of former Palme d'Or winners, amid stringent security precautions that saw Cannes cordoned off and patrolled like a city under siege. Later that evening, fireworks emblazoned the sky as thousands of onlookers thronged La Croisette, popping cameras and straining necks for a glimpse of a galaxy of stars and filmmakers, who took more than two hours to ascend the red-carpeted staircase of the Grand Lumière to a fanfare of trumpets.

Inside the cavernous auditorium, Jeanne Moreau hosted a ceremony lasting barely forty five minutes which honoured twenty nine past Palmares: Francis Ford Coppola, Martin Scorsese, Emir Kusturica, Henri Colpi, Michelangelo Antonioni, Andrzej Wajda, Paolo and Vittorio Taviani, Francesco Rosi, Alan Bridges, Joel and Ethan Coen, Claude Lelouch, Richard Lester, Mike Leigh, Chen Kaige, Jane Campion, Mohammad Lakhdar Hamina, Serif Goren, Costa Gavras, Bille August, Anselmo Duarte, Roland Joffe, Steven Soderbergh, Wim Wenders, Robert Altman, Jerry Schatzberg, Shohei Imamura, and David Lynch. A rare moment in cinema history, they gathered on stage to thunderous applause.

The planned highlight of the evening was to be the personal conferring upon Ingmar Bergman of the Palme des Palmes d'Or, in belated recognition of the great Swedish director whose work Cannes had always studiously ignored. Instead, Liv Ullmann, whose *Private Confessions* was scripted by Bergman, presented the award to Linn Ullmann, her daughter by Bergman, who accepted the Palme on her absent father's behalf.

However, for many the most fascinating and rewarding event of the Festival was the Colloquium on the future of cinema, "Rencontre du Cinquantieme: Le Cinéaste, le Cinéphile et le Critique". Chaired by Bernardo Bertolucci, the old chestnut about whether film is dead was given fresh life by the passions unleashed by the topic amongst the panel members, who included directors Jane Campion, Roman Polanski, Andrzej Wajda, Dennis Hopper, Theo Angelopoulos, Jerry Schatzberg and Mohammad Lakhdar Hamina, and film critics Derek Malcolm (UK), Annette Insdorf (USA) and Thierry Jousse (France), amongst others.

By day eight of the Festival, however, it was difficult to ignore that the Festival was running out of steam.

Wim Wenders' eagerly anticipated *The End of Violence* (Germany-USA, Compétition), a confusing, ambitious attempt to explore the meaning and consequences of violence, using an LA setting, high-profile actors (Bill Pullman, Andie McDowell, Gabriel Byrne) and a jumble of genres, failed to inspire, although critics were generally indulgent. Just as disappointing was Palmaire Francesco Rosi's *La Tregua* (*The Truce*, Italy, Compétition), a lack lustre and overly restrained adaptation of Primo Levi's account of the return to life of a Jewish concentration camp survivor (John Turturro), which is so lacking in liveliness that it requires the swelling strings of an orchestra to announce emotion.

Although Australian films fared less well than in previous years, there was still much of which to be proud. Samantha Lang's impressive first feature, *The Well* (Competition), seemed to divide the critics, Janet Maslin of *The New York Times* and David Stratton of *Variety* praising it highly, while others found it pretentious. Stephan Elliott's *Welcome to Woop Woop* (Hors Compétition) baffled critics rather than divided them. Audiences were generally unprepared for what was accurately labelled the 'weirdness' of Elliott's full frontal attack on the 'Ugly Australian' which Elliott has masked ambivalently with affection. Screened as a work in progress, it is to be hoped that the final cut will make it home, too.

Australians Guy Pearce and Russell Crowe were well received critically as the leads opposite Kevin Spacey and Kim Basinger in Curtis Hanson's Compétition entry, *LA Confidential*, based on James Ellroy's novel about police corruption in the LAPD during the 1950s.

In the Marché, Bill Bennett's *Kiss or Kill*, Craig Lahiff's *Heaven's Burning*, Chris Kennedy's *Doing Time for Patsy Cline*, Lee Rogers' *Dust off the Wings*, Cherie Nowlan's *Thank God He Met Lizzie* and Stavros Andonis Efthymiou's *True Love and Chaos* created steady interest.

Contenders for the Palme d'Or appeared thin on the ground until the screening of Ang Lee's *The Ice Storm* (USA), Atom Egoyan's *The Sweet Hereafter* (Canada), and Wong Kar Wai's *Happy Together* (Hong Kong). *The Sweet Hereafter* became the front runner, a judgement that was almost vindicated, but not quite, winning both the Ecumenical Prize, "for exploring the vulnerability and mystery of the human condition", and the Cannes Grand Prix.

To the disappointment of many, the Cannes Jury chose to play safe this year, and the awards showed a tedious evenhandedness, dictated by both the lack of any major discoveries in this watershed year, and political considerations. This saw *Welcome to Sarayevo* being ignored completely in the awards, most likely because it was viewed by many as taking sides in the Bosnian conflict, and Nick Cassavetes' *She's So Lovely* (aka *She's de Lovely* and *Call it Love*) winning two awards, Sean Penn for Best Actor and Thierry Arbogast for Best Cinematography, a prize he won for both *She's So Lovely* and Besson's *The Fifth Element*. ◆

Emma-Kate Croghan and Brad McGann's *Come as You Are.*

Oberhausen Short Film Festival

by Craig Kirkwood

FEW SHORT FILM festivals around the world have achieved the status of the Oberhausen International Short Film Festival. True, shorts festivals tend not to receive the same recognition as their feature bearing brethren, but a handful have pushed their way to the fringes of public consciousness. In Europe, where shorts are treated with at least some respect, the two heavyweights are Clermont Ferrand in France and Oberhausen in Germany. And the two couldn't be more different.

Clermont-Ferrand prefers straightforward fiction films, with a particular fondness for anything to do with relationships between men and women – or any combination thereof. Experimental films and documentaries are barely, if at all, represented, and a lot of the work is longish (more than twenty minutes) with the structure of a mini feature. Like many French festivals, there is a significant commercial dimension to Clermont and the Festival market is a major attraction. The market is attended by many of the wealthier European broadcasters and a number of national film commissions and institutes from around the world, including the Australian Film Commission.

Oberhausen, on the other hand, sees itself at the vanguard of experimental filmmaking. Films are selected almost exclusively on their "artistic merit", with originality and obscurity being the recurring themes. Both Festivals have an active policy to include work from as many countries as possible, but in Oberhausen, interestingly, a significant percentage of work is from Korea, Japan and other parts of Asia.

Oberhausen is a small city of around 250,000, located near the Rhine River in west central Germany. It is a manufacturing centre and part of the greater Ruhr industrial district, one of the most intensely developed industrial regions in the world. There is no university or art college in Oberhausen; it is a most unremarkable town and offers little of interest to the tourist – culturally or otherwise. So how did it spawn such a large festival?

Angela Hardt has held the reins at Oberhausen for eight years; this was her last Festival. According to Hardt, a lot of evening colleges and open university style institutions opened up in Germany to rebuild the country after the devastation of the war. One of these was the Adult Cinema Institute which began in the 1950s quite near Oberhausen. A lot of "leftists" and intellectuals were attracted to the institute because of its "working class" character and from this various film clubs and societies began to emerge. One of these was the Oberhausen Festival.

Films are selected almost exclusively on their "artistic merit" with originality and obscurity being the recurring themes.

It is hard to say how much of the character of Oberhausen today is Hardt's vision and how much is a product of its history and the nature of the German film community. "In France short film is fiction", says Hardt. "When they talk about documentaries, that is something very different. Likewise, animation is animation and they run a festival just for that. Experimental film is seen as something in the art field; the Germans don't see such a separation. For me, art is the most important element of film making and experimental film expresses this the most."

Regardless of their artistic worth, I have to say that for me it was almost impossible to sit through

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INPROFILE

ALAN BUTTERFIELD

To be remarked upon only by way of perceived shortcomings is an unfortunate fact of the projectionist's life. "Other people have white-out or delete keys, but everyone sees the projectionist's mistake", confesses projectionist Alan Butterfield.

Butterfield's skills can be evidenced – but preferably not noticed, according to his thesis of the job – nightly at Sydney's Chauvel Cinema and at the Sydney Film Festival. It's an occupation Butterfield has pursued since university days in Canberra in the early 1980s, via the National Library (before the secession of what was to become the NFSA), the AFI-managed Chauvel in the 'good old days' of the NFT, and the AFTRS.

A self-confessed film buff and aspiring filmmaker who "eventually decided I didn't have any stories to tell", Butterfield says he came to projection from sitting amongst the audience: "That's where my whole point-of-view comes from."

"It's quite easy to project", he explains. "It takes maybe two or three weeks of turning up a couple of nights a week to get a fair idea of what's going on.

"The fundamental fact of projection is that a projectionist is a projector operator, but I get very stroppy when people call me an operator. The basic ethic of that is that you know which buttons to press and how to thread a film, but you don't know much more. You won't *really* know how your machinery works and, if it throws a spanner at you, you won't really know what to do."

A recent task Butterfield remembers fondly was last year's "Dawn of Cinema" programme of early silent cinema. The films weren't labelled head or tail. (Normally, the position of the soundtrack determines which way the film runs.) "I worked it out by text [in the intertitles], but, if I had come across a no-text reel, I might have had great trouble telling which way was left or right. If I came across a Hans Richter [film], I'd have great trouble telling you which way is up or down."

As Butterfield tells it, the proliferation of multiplexes with their automated projection systems has led to a de-skilling of projectionists. "More and more knowledge is residing in the technicians, or not as the case may be, and less and less on behalf of the average projectionist. The city cinemas may still have some of the older projectionists who are worthy of being called technicians. In days gone by in mainstream cinemas, projectionists were considered technicians in their own right and the word operator was not heard so often. The projectionists had the experience, if not necessarily the equipment, to make adjustments, to fine-tune the lamp and the sound system.

"Cinema is a funny beast technically because it's a mixture of a clockwork mechanical device and, now, sound technology to the nth degree. Sound is the big area since Dolby appeared; it's where most of the technicians have their skills and where a lot of the investment has gone. The visual part is considered to be somewhat boring. The problems were solved in the '30s, '40s and '50s; the Germans keep making better and better lenses and Kodak makes sharper and sharper film."

Why, then, are so many Monday morning drink-fountain conversations about out-of-focus screenings and the furious hunt for the cinema manager (as happened at the premiere of *Braveheart*, when a cinema manager unexpectedly found the star leaning across his desk while a cinema full of tuxedo-clad VIPs waited in the dark)? "What I think is happening is a lot of cinemas are below par in various aspects of their standards and there's no one in authority to say that, because people don't have the measuring equipment to say it's too light, or too dark, or it's distorting.

"Modern technology has taken a lot of the variability out of cinema. But, to me, it's a devaluation of the importance of the audience's viewing experience that's the problem."

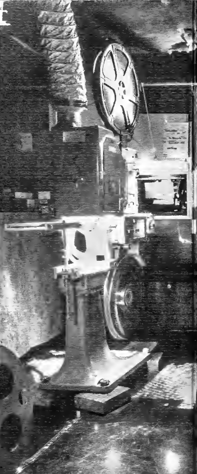
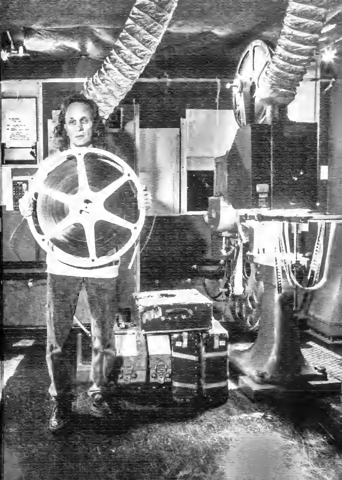


PHOTO: MARCO DEL GRANDE



Sound recordist Eric Putoe during the filming of Mark Thackray's *The Truth About Tara*.

Everyone Together Now ...

There are lots of theories about what you need to make a movie. Bend an ear at your local café and [illegible] being discussed. "All you need is a girl and a gun", said French New Wave director Jean-Luc Godard. "All you need is charm and energy", said Charlie Chaplin. But what if you don't even have two cents to rub together?

At a directors' night at the BFI in London not so long ago, a young man said to Quentin Tarantino: "I really love your movies, and I really want to make a film, but I'm lazy. What's your advice?" Without batting an eye, Tarantino took the question on board: "Gee, I understand what you mean, man. I felt like that at one stage, too, but you've just got to go out there and make it."

There is a certain mystique to independent film directors. They are like magicians, conjuring up visions out of the thin air. People speak in hushed, admiring tones about the likes of Roberto Rodriguez, who reached legendary status for making *El Mariachi* (1992) for US$7 000 (although the real cost was much higher). Many of these tales seem to [illegible] of the individual overcoming remarkable odds to achieve success has a mythical status that is constantly reinvoked. But an independent filmmaker is not simply a lone star toting a gun, a guitar or a camera. Certainly, the low-budget director needs to be remarkably daring, committed and have a powerful motivating energy, but the truth about low-budget filmmaking, more than any other art form, is that it also requires a *group* of people all dreaming the same dream and working hard to bring it to life.

Veteran film producer David Hannay suggests that the first-time director should get acting experience. "They should go to acting classes, go to the theatre. Learn about the craft and get to know actors. They will come into contact with actors who are practising their craft, rather than talking about it."

When the time comes, you can quickly get together a cast of actors you have faith in. Getting a crew together – sound, camera, art direction – is also essential. But as a low-budget director you might have to take on many rôles. "You have to get in there and act, edit, cut sandwiches if need be," says Hannay.

Then, of course, you need *some* money. A low budget film is usually defined as being under a million dollars, but a true low budget film, according to Hannay, is usually less than $300,000. "There are lots of misnomers about budgets, not the least those spread by the filmmakers themselves." Everyone is reluctant to tell you how much their film actually cost, sometimes inflating the budget because they want to sell it at a certain price, or underestimating it so they can [illegible] remarkable achievement because it only cost $7.50 and a couple of postage stamps. Emma-Kate Croghan's *Love and Other Catastrophes* might have only cost $45,000 to shoot, but needed a further $600,000 before it turned up on the screens.

L w Bu ge

Low budget filmmakers are the ones who put their money where their mouths are. They mortgage their houses and their cars if they have them. They start limited partnerships and sell shares to friends, relations, their dentist. It is these truly low budget filmmakers who will be most seriously affected by the Gonski Report recommendations on the eradication of 10BA tax incentive system and its replacement with FLICS. These new film investment companies are likely to ignore any film under $1.5 million, while

Make-up artist [illegible] prepares Whitney Fitzsimmons while Rachel Henderson and Peter Malloy prepare for the next scene of *The Truth About Tito*

Low-Budget Filmmaking in Australia

By Annemarie Lopez

making it harder to raise funds from individuals.

But why is it that stories of true low-budget independent filmmaking seem scarce in Australia? George Mannix, who some years ago produced the low budget *Mad Bomber in Love* (video feature, 1991) and currently works for the NSW Film & Television Office, speaks passionately about the role of independent filmmaking and is distressed by what he sees as the culture of dependent filmmaking in Australia. "It is good that there is public money to develop film, but young filmmakers shouldn't abdicate their right to develop as individual talents."

It was during a trip to Moscow in the late 1980s that Mannix found the inspiration for his own foray into low budget filmmaking. "It was while Glasnost was being implemented but before the coup. Powerful censorship was still in force. Here I met talented, intelligent people and all they wanted was to make films, but couldn't. I realized that we are so lucky here in Australia. But we tend to see the limitations rather than all of the opportunities available."

Producer David Hannay is an old hand at the low-budget film, having made his first feature film in the 1960s on the overdraft of a coal miner. Hannay has subsequently made films in many countries, from South Africa and Scotland to America. He believes that making a low budget film in Australia is more difficult than in somewhere like America. In America, he found a completely different filmmaking culture. "People line up there to work for nothing and get fired if they're not working hard enough!", he says. This makes the American independent system, by nature, more elitist, Hannay suggests. "Only kids who have been in film school, then have parents to support them for a couple of years while they're getting experience and working for nothing, can make it."

As a result, they can make a feature in New York for what it costs the AFC to fund a short. Bureaucratic funding organizations, such as the AFC and the FFC, mean well but they insist on dotting "i"s and crossing "t"s. "It is an unfortunate irony", he says, "that some of the things that make Australia one of the best places to live in the world are also the things that inhibit artistic development and risk taking."

When it comes to true low-budget or "no-budget" filmmaking in Australia, Hannay points to Murray Fahey as one of the few "genuine articles". Fahey is currently completing his fourth low budget independent feature film, *Dags*, a bogus comic documentary on the suburban dag. His first feature, *Get Away, Get Away* (1992), was shot in two weeks. He had no office at the time and had to write memos to the crew at the end of the day. They couldn't afford locations so they hired a car and made a road movie. Roads are free. Fahey borrowed a 16mm camera and filmed 60 minutes of the film, all of the outdoor scenes, because they couldn't afford lights. They used the sixty minute print to show to investors and raise the rest of the capital. *Get Away, Get Away* screened in the Marche at Cannes and went on to be a hit in Brazil and Italy.

Fahey's second feature, *Encounters* (1993), an edgy thriller, premiered in Brussels at the Mystery and Suspense Festival. His third film, *Sex is a Four Letter Word* (1995) was billed as "an Australian *The Big Chill*" at the Montreal Film Festival and was shown in festivals all over North America and in Puerto Rico. Despite his international recognition, none of Fahey's films has ever had a theatrical release in Australia. Australian distributors are reluctant to spend the necessary cash on publicity and advertising unless something has had proven commercial success overseas.

Fahey continues to work with his tight-knit crew, including Peter Borosh as DOP, Andrew Crichton as art director and Dean Gawen in sound. He relies on their experience in the key departments, while the assistants are often people who want to learn new skills. Fahey insists that everyone involved likes the script, and is getting involved for personal satisfaction rather than money.

Dags was shot in nine and a half days using a house that acted as four different locations in one. Peter Borosh was given five lights and had to work without a gaffer or tripod. The film was hand-held to give it a *cinéma vérité* style. Marrickville Metro kindly let them film for free. "It was great," says Fahey, "We were filming the guys with their donuts and thick shakes and all around were real life atmospheric dags." Because the filming and editing were done between Christmas and New Year, Lemac helped out with special rates and the filmmakers were able to use the down time at Movie Lab. Fahey also worked as an actor on a McDonald's commercial for some extra cash to pay for the lights. He spent $300 on wardrobe; fortunately, dag couture is cheap.

There were breaks during filming of *Dags* while members of the crew went to hand in their dole forms, and shooting was done at a video store next door to the DSS. Murray's step-father, a dab hand at the BBQ, came along and helped out with catering. Fahey would meet with the production manager during lunch, edit rushes in the evening and do the accounts at night. His days were 16- and 17-hours long. "When you're a low-budget filmmaker", he says "you wear many hats – sometimes more than you'd like."

First-time low budget filmmakers Mark Thackray, a SBS publicist, and Susannah Thackray, a journalist, met several years ago and fell in love, with each other, and with the idea of making a film. For two years they spent their evenings and weekends working on a script for *The Truth about Taro*.

It is the story of a young Japanese man who is told that he cannot marry his fiancée because she is Burakumin (a scarcely acknowledged untouchable class in Japan). He attempts to persuade her to run away with him to Australia but she refuses. Taro embarks on the trip anyway and finds himself in an unconventional share house in Glebe. Here, Taro is compelled to face the truth about himself and find the courage of his convictions. It is a gentle and lyrical story, strong on visuals but with limited locations and a dialogue driven script which made it suitable for the low budget approach.

"The key was developing the script", says Thackray. "We discarded 90 percent of what was written, constantly sculpting the story. For the last 6 months of the process, we worked with a cinematographer, Anthony Jennings, mapping it out in a story board format."

The next crucial stage involved building up a crew. Thackray: "We sent the script out to people we admired for advice and support. We showed it to people who we wanted to get involved, people who had had some filmmaking experience but wanted the chance to improve their skills and experience. You have to build up momentum for your project, and that involves getting a team of enthusiastic people together. Then, when you have doubts or set backs, they are there to spur you on.

James Bogle with actors Craig Pearce and Anthony Ackroyd

Eventually, we had a crew of 40 who supported the project and pushed it along."

A budget was drawn up in terms of departments: sound, camera, lighting, production design and catering. The Thackrays used their credit cards, personal loans, savings, superannuation and everything they owned that they could sell to raise the necessary $200,000 to fund the project. "If you really believe in your project," says Thackray, "you don't drive around in a luxury car saying to people, 'I need money to make my film.'"

Taro was filmed in 16mm and is cut with a temporary soundtrack. Thackray Productions is currently looking for funds to complete the project and is showing the print to potential distributors. Having made it this far, there is "no stopping them now".

Murray Fahey's Worlds

From psycho-thriller to road movie to Generation X talk-fest, writer, producer, director (and sometime star) Murray Fahey's low-budget œuvre is many and varied, writes DEBORAH NISKI.

Murray Fahey's films are crafted to suit their budget levels. The films tend to favour character over action, and dialogue over special effects, while plots revolve mainly around a few central players. Yet within these limited parameters, Fahey has been able to flourish. He has three films to his credit – *Get Away, Get Away* (1992), *Encounters* (1993) and *Sex is a Four Letter Word* (1995) – and a fourth, *Dags*, currently in post-production.

Fahey's first film, *Get Away, Get Away*, is the story of a "loser" whose life is on the downward slide. Fahey plays Rick, a bank teller whose part in a bank robbery traumatized him so much that he was fired. Adding insult to injury, Rick's abusive girlfriend, May Ling, dumps him, and his best friend wants to send him to a far-off country town with a dubious package.

Sceptical and depressed, Rick decides to deliver the package and take his mate's advice to get away for the weekend. The package is not due until Sunday night, so Rick has the other two days to drive around as he chooses.

In his driving, Rick comes across a feisty New Caledonian hitch-hiker, Suzette (Annie Davies), who is distrusting of men and antagonistic towards Rick. The couple, after a spat, go their own separate ways, but end up together again at a road-side diner. When Rick bails Suzette out of a nasty situation, they begin their relationship over again, this time on a better footing.

While Rick and Suzette begin to open up to one another, a parallel story unfolds: that of the bank-robbers responsible for Rick's branch's robbery. The two bandits are travelling cross country in roughly the same direction as Rick, using a combination of roughly the same roads.

Although Rick and Suzette are an unlikely couple, they develop a trusting relationship and enjoy one another's company. They share the secrets of their past and in the back of their minds wonder about their future together.

Eventually they deliver their parcel, and the film comes to a climax when Rick performs an heroic act that surprises not only himself but Suzette as well. This seals their future and marks triumph for a one-time "loser".

Although Fahey's second film, *Encounters*, has many a driving scene in it, it is not a road movie. *Encounters* is the story of Madeline (Kate Raison) and Martin (Martin Sacks), a married couple in crisis.

Madeline, an heiress, has been experiencing flash-backs to her early childhood years and her little brother's death. Martin tries through home-spun psychiatry to help her through the hot rot and guilt of her repressed feelings. Together, they decide that the best

Low Budget

Working Dog Productions, the creative partnership which is responsible for the popular *Frontline* series, recently made its tilt at the low budget film world. The Working Dog team had been wanting to make a film for a while, and it was only a matter of finding an idea in which everyone had confidence. Michael Hirsch, who describes himself as "the guy who wears the suit", says "We also wanted to do it on our own. As soon as you get money from others, you start losing independence." The team decided that they didn't want to have to answer to anyone but themselves.

Using the goodwill and confidence they had built up from their television shows, they were able to draw together talent from outside while relying on the core creative team (Tom Gleisner, Jane Kennedy, Santo Cilauro and Rob Sitch). Most of the actors and crew involved accepted below-normal rates or a series of deferments. Working Dog had enough money from the overseas sales of its programmes to get the basics of a film together – to shoot it on Super 16 and edit a print. From conception to first cut, *The Castle* took six weeks. In Rob Sitch's words, "We just went out and made a movie."

In order to make a low-budget film, Hirsch feels you have to make it fast. "You pre-plan before you spend the money, you don't make plans while you're spending it." The team was encouraged by a pre-sale to Showtime/Foxtel from an idea on paper. Bob Donoghue at Showtime had been a programmer on the ABC. He knew Working Dog's track record and "knew we were crazy".

They were able to keep everything to a minimum, budgeting for catering, insurance and a list of deferments. A small cast with no extras and no night shoots also kept down the costs. Hirsch describes the piece as "a simple suburban fairytale, a feel good film". They showed the print to the people at Roadshow, who were so impressed they bought it up immediately for theatrical release.

Hirsch emphasizes the need for low-budget filmmakers to come up with inventive ways to tell their story within their means. "If you can't afford stunts, don't have them. We made a dialogue based film. We were trying to make a good Volkswagen, not a cheapo Rolls Royce."

While the stories of Fahey, Working Dog and Thackray show that making a low budget independent film is possible in Australia, according to Hannay, "We still tend to stick to 'straight' filmmaking in this country. But a true low-budget filmmaker has to cut corners and take risks."

Many of the low-budget filmmakers I spoke to admitted to resorting to dubious tactics to get their films made. Some of them stole shots. One admitting to posing as a television news crew to get images of the Opera House without paying the $2,000 levy. Another said that they made their film on an insurance cover note.

So what do you need to make a low budget movie in Australia? Certainly charm and energy, both on screen and off. A trip to Ireland, to kiss the Blarney Stone, might pay dividends. Malcolm X's catchcry, "By any means necessary", might also be a slogan for low budget filmmakers to write on a 3-by-5 inch card and paste above their Steenbecks. As George Mannix points out, "There is an unlimited reservoir of goodwill out there, only you have to make some deposits every now and then."

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plan of action is to revisit the house where Madeline grew up.

They take to the road and expect to be at the country house by lunchtime but a couple of detours lead the couple into uncharted territory. Madeline has persistent hallucinations, visions and anxiety, while Martin is at the end of his tether trying to deal with his fragile wife.

A trip to a near by waterfall turns to disaster. Enter Harris (Martin Vaughan), a shady figure from Madeline's past. She feels she cannot trust him, although he is the only one there for her in the dead of the rainy night.

Tension builds as the evidence against Harris builds, but is Madeline in the right frame of mind to be judging anyone?

Encounters has a somewhat familiar ending, one that serves its purpose well and one that maybe not all will recognize.

Sex is a Four Letter Word (1995) is a change in direction for Fahey, once again. Urban, young and very '90s, *Sex* hosts Fahey's most experienced and well known cast to date.

Under the guise of documenting feelings about love and sex for her Agony Aunt column, Sylvia (Joy Smithers) invites her five closest friends over for a dinner party. Guests include Sylvia's partner of four years, Morris (Rhett Walton), the gay, flamboyant and often cynical John (Mark Lee), Tracy (Tessa Humphries), Sylvia's neurotic best friend, the "stud" of the group, Dan (Jonathan Sammy Lee), and his latest girlfriend, Viv (Miranda Otto).

A video camera is handed around during the course of the dinner party and each guest is asked a question. Topics turn from first sexual encounters to "Is there such a thing as true love?"

The dinner party falls apart and is reconfigured a number of times throughout the film as characters reveal more about themselves, their lives, their loves and their pasts.

By the end of the night, a hot bed of partner swapping, infidelity and bi-sexuality is revealed which leaves the group of friends on very thin ice – but still intact.

Sex is a Four Letter Word could almost be construed as an Australian, 1990s version of *The Big Chill* (Lawrence Kasdan, 1983), minus a couple of years off the main characters.

Music plays a large part in all of Fahey's films. Popular songs from Australian artists, including Hoodoo Gurus, Deni Hines, The Models, The Tuffids and Nick Barker and the Reptiles, blend with original music by Frank Strangio in all of the films and provide a full soundtrack that covers transitions of time and distance, most particularly in the first two films. Like Strangio, most of Fahey's team has remained largely consistent during the making of these films, including editor Brian Kavanagh and DOP Peter Borisch.

Fahey, like every filmmaker, is growing in confidence and experience with each of his films. The films were produced on a shoe-string, and it will be interesting to see what Fahey will do if he has an opportunity to play with the whole shoe!

Hayden (Craig Adams).
Stephen Amis' *The Alive Tribe*.

The Alive Tribe

THE ALIVE TRIBE is a self-funded feature shot over 14 weekends in 52 locations by professional and inexperienced crew members for the minuscule running cost of $30,000.
MICHAEL KITSON spoke to the director and writer, Stephen Amis.

Like its arthouse predecessors *Everynight ... Everynight* (Alkinos Tsilimidos, 1995) and *Love and Other Catastrophes* (Emma-Kate Croghan, 1996), the film was shot without the support of funding bodies and by deferring wages and hire payments. Unlike its predecessors, *The Alive Tribe* looks like a $2 million action movie, unashamedly made for a popular or mass market.

WHY DIDN'T YOU PURSUE SCRIPT-TO-SCREEN FUNDING?

I knew I could make *The Alive Tribe* without funding. I was confident of markets. I knew I could sell the finished product. Deferred wages and equipment fees meant that we could pay after completion. With my background in cinematography, I knew that the director of photography, Darrell Stokes, could get a product that looked like two million bucks just through lighting. I have no problem with funding, I just knew I could do it without it.

WHAT IS THE STORYLINE?

Hayden [Craig Adams] is 18 years old and an apprentice for his father, who is a fanatical Fitzroy [football club] supporter. Hayden is apprenticed as a bricklayer, but he wants to study astronomy and the best place for that is at university. He meets this girl, Jude [Kate Atchison], and gets caught up with The Alive Tribe, an environmental acting group who combat environmental abuses. They're terrorists, if you like. He's really only in it for the "environmental action" because he's interested in Jude. But they've bitten off more than they can chew. They all have their pieces in the plot, which come together in the end.

WHAT WAS THE SCRIPTING PROCESS?

The Alive Tribe came as a combination of seeing films I really liked and from [illegible] years of scriptwriting. I wrote four drafts over a period of two months, and it went through further drafting and refining during the production period.

About two years ago, I took structure on board; now it's instinctive. [illegible] I've pushed the academic into the background and now I just get down to the writing. I do go back to [Joseph] Campbell. It's like a tool-box. I've read just about everything there is on scriptwriting. I prefer Michael Hauge's *Writing Screenplays that Sell*. I find Syd Field really condescending. Those books are a tool-box; they are just there to help you out and [illegible] stuff. You still have to do the writing. You have to overcome the resistance to write and the refusal to sit at that desk. I didn't read books on low budget practice. I learnt all that from my time with Michael Andre at the Ivanhoe Film Club.

Jude (Kate Atcherson)

WHERE DID *THE ALIVE TRIBE* COME FROM?

There were two motivating factors. I have always been passionate about the environment. My Swinburne film *Burning Daylight*, was on this subject. I wanted to make a film about the environment and the catastrophe we're all going to be coming up against.

The second was that I was brought up with a Fitzroy fanatical family. I saw these themes coming together. You have this unwilling death of the Fitzroy

Football Club with a merger. And then through all this you have the Alive Tribe. It sort of mirrors their crusade to fight apathy and environmental collapse in this bizarre way.

The main theme is either you have to evolve or be left behind. That went through the Fitzroy subplot with their merger and with the members of the Alive Tribe, where it runs through every character.

WERE YOU COMPROMISED IN THE WRITING PROCESS BY BUDGETARY CONCERNS?

As crazy as it sounds, my philosophy in the writing was that whatever we need we can get. In fact, through letters of introduction and general freebies, we got much more than I could have expected. We rarely compromised and we never compromised on locations. There was a major rewrite between drafts, not because of compromise but because of a bonus. That bonus was Scienceworks [in Spotswood]. Scienceworks has been lost to *Mad Max* and *Spotswood* — it was Toecutter's tower and Ball's Mocassin Factory. It's such a wonderful location.

Director Stephen Amis and camera assistant Gary Scott.

WHERE DID YOU FIND YOUR CAST?

My leads are Craig Adams (*Holidays on the River Yarra*, *Love in Limbo*) and Kate Atchison. Kate, who plays Jude, is fresh out of the Victorian College of the Arts and comes from a stage background.

Low Budget

Eighty percent of the actors I've worked with before, people like John Arnold, Susie Dee and Ian Scott. I found the other twenty percent through audition tapes. The agents and casting agents were very supportive, even in the light of deferred payments. The Media Entertainment Arts Alliance had some reservations but after seeing how we were doing the deferrals — you know, payment on release and not waiting for net profits — they also came to the party.

WHY DID YOU SHOOT ON WEEKENDS?

As it was, deferred payments meant we had to shoot weekends but weekends ultimately suited the project. We shot around fifteen set-ups a day, with at least two location changes every day. We were very mobile: we descended, shot and disappeared.

You can't ask people to give up their day job for five weeks of deferred or unpaid work. Shooting weekends had drawbacks and bonuses. The drawbacks were that it was spread so far apart. We may have lost momentum, but we couldn't have shot such a complex script in five weeks; we needed those weekdays in between.

I knew what was coming. From shooting a lot of stuff in the past, I knew when the highs and the lows are. I knew when a crew was going to burn out and when they were on a high. You have to know these things, especially when you have to shoot at least sixteen hours a day, sometimes more. You can only push so far.

ARE THERE BENEFITS TO DEFERRED PAYMENTS?

We made *The Alive Tribe* for a small sum, but sooner or later there has to be this big injection of money. We need that injection right now, as we speak, to pay wages and to get the negative matched and the film blown up from Super 16 mm to 35 mm for a release print. To blow up to 35 mm is $90 000, and that money has to come from somewhere, whether it's at the beginning of the shoot or the end.

If we'd had the money up front, we would have had a crew working full time. There could have been more commitment from some people, maybe in the assistant roles, the people whose names weren't going to profit too much from the movie's release. As it was, everyone gave it their best shot but I had to accept they had other commitments, too.

Boris (Gary Garlands), Browne (Steven Sams), Monica (Sophie Moore), Hayden and Jude.

HOW DID YOU USE DEFERRED PAYMENT?

The most important thing on *The Alive Tribe* was to treat the cast and crew fairly, so that they would all get paid off before the film's release. It sure made it easier dealing with the unions who are generally against this sort of production. Although Media Entertainment Arts Alliance wouldn't really give any okays for the production, they could see that we were trying to run the ship as professionally and fairly as we could. This also brought the hire facilities on board and led to a lot of long-term industry people wanting and wishing they were involved.

Hayden, Ian (Ian Scott), Trixie (Maureen Andrew) and Jude.

ARE YOU LIABLE FOR THE DEFERRALS IF THE FILM GETS PICKED UP, BUT NOT RELEASED?

If it doesn't get picked up, I don't owe anybody anything, but if it gets picked up and gets a release, then I owe people. If it sits on a distributor's shelf for the next twenty years, then we still don't owe anybody anything.

HOW DID YOUR EXPERIENCE AS A DOP INFLUENCE THE LOOK OF *THE ALIVE TRIBE*?

I've known Darrell [Stokes, DOP] since the Ivanhoe Film Club and Darrell DOPed my third-year film and my first feature, *See Jack Run*. I met Steve Welch, the camera operator, through Darrell. They met earlier in the year on another low budget feature, *Pearls Before Swine*. I knew Steve would work quickly because he had a solid background in television news. Gary Scott was an exceptionally competent focus puller.

We'd usually set up a rehearsal and once they were set, I'd watch through the lens — we didn't have a video assist — and then Steve would do his thing. If he liked the take, we'd go for it.

Having my experience with cinematography, you just know the range you can be sitting on

» 69

Director Stephen Amis and Kate Atchenson.

Lizzie (Cate Blanchett), Guy (Richard Roxburgh) and [illegible]

Jenny (Frances O'Connor) and Guy

PIC PREVIEW

THANK GOD HE

Guy and Lizzie

Guy and Lizzie

Jenny

MET LIZZIE

IN *Thank God He Met Lizzie*, the romantic myth is exposed for Guy (Richard Roxburgh) when he is plagued by memories of Jenny (Frances O'Connor), an old girlfriend, on the day of his wedding to Lizzie (Cate Blanchett).

Producer Jonathan Shteinman is extremely happy with the cast. "We have great leads. These high profile actors are potentially international stars now." Richard Roxburgh is in *Children of the Revolution* and the upcoming *Doing Time for Patsy Kline*, Frances O'Connor in *Love and Other Catastrophes* and *Kiss or Kill*, Cate Blanchett in *Paradise Road* and *Oscar and Lucinda*.

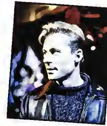
Thank God He Met Lizzie is the feature debut of director Cherie Nowlan, scriptwriter Alexandra Long and DOP Kathryn Milliss. Nowlan says: "People have reacted to the script by saying 'That's my story.' If the audience does that and they walk away having laughed and cried, I'll be satisfied."

The $2.5 million feature was shot in July-September last year and premiered at the Marche in Cannes this year.

Jenny

Created by Andrea [illegible] Urban [illegible] Moving Pictures

PHOTOS: [illegible] LOCKWOOD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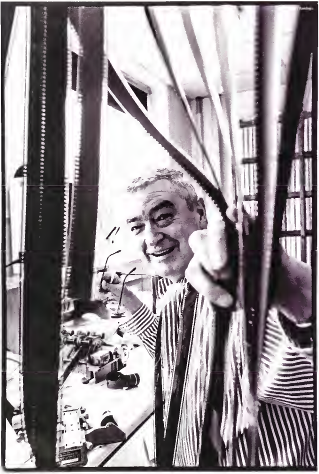
Jenny and Guy



CUT!

A PASSION FOR FILM

Terry Rawlings talks with Frans Vandenburg and Ken Sallows

TERRY RAWLINGS is one of the world's most sought-after editors, having cut *The Saint* for Phillip Noyce, *The Lonely Passion of Judith Hearne* (1987) for Jack Clayton, and *Alien* (1979) and *Blade Runner* (1982) for Ridley Scott, sound edited *Women in Love* (1969), *The Music Lovers* (1971) and *Tommy* (1975) for Ken Russell, and *Morgan! – A Suitable Case for Treatment* (1966) and *Isadora* (1968) for Karel Reisz, let alone many, many more.

Rawlings is also a great advocate for cutting on film. While most editors have swapped their Steenbecks and Moviolas for Avids and Lightworks ("the machine" as Rawlings has it), Rawlings has bucked the tide. And he even got Phillip Noyce to change his mind!

Interviewed by fellow editors Frans Vandenburg (*The Sum of Us*) and Ken Sallows (*Love and Other Catastrophes*), the following is a revealing insight into the special world of editors.

The Saint

RAWLINGS: One of the things that backfired on us with *The Saint* was that we managed to get the romance to work so strongly. The relationship between Simon Templar [Val Kilmer] and Dr Emma Russell [Elisabeth Shue] was fantastic. It came across so well on the screen that you got involved with these two.

In the original concept, Emma gets killed just before the last act starts. We finished the film and took it to the States to run it for [Paramount CEO] Sherry Lansing, who thought it was wonderful. She was sitting there in tears, very moved by the film. She grabbed Phillip and said, "You are the new David Lean", and gave me a hug and a kiss. She had nothing but praise for us.

We felt very good and Phillip said, "Yeah, but we really haven't faced the enemy yet." And he was right. The audience didn't like it. They completely switched off when Emma dies. They weren't interested in the film at all. They said, "It has changed direction. We liked the fact that it was a love story with adventure."

Obviously, Sherry's commercial mind then came into it. She insisted that certain things were done, which she had to do. She was the boss.

We tried five times to change things around to make it work with the original concept, but it wouldn't. I then decided to try a version with her living out of what I had, which wasn't the best as I had too many holes. But I got it to work to a certain degree.

We took two versions back to the States with us and we got a pretty good response. The studio liked it and gave us the money to shoot the extra 14 days and make this work.

VANDENBURG: YOU REALLY CARE ABOUT THESE TWO CHARACTERS, WHICH IS NOT TYPICAL OF THIS SORT OF ACTION-THRILLER.

Right from the beginning, I said this is a romantic adventure. These two fall in love, it's evident. He is very cold and calculating. He will do anything for money, but is finally trapped by his nemesis.

Basically, it is how he becomes The Saint. It is like a prequel to *The Saint* series, so to speak. In the early days of those Roger Moore tongue-in-cheek episodes, he was a character who did good and had fun and made you laugh. This film shows you where he came from and what turned him around, what made him find himself.

VANDENBURG: DID YOU REQUEST TO SEE PHIL NOYCE, OR DID THEY ASK YOU?

He asked to see me. I knew *The Saint* was going to be made, like you get to know which films are going to come up, but I'd never really made any overtures for the film. I got a call to meet with Phillip, which is one of the best things that has happened to me. I really loved him!

I don't know what you thought of *The Saint*, but I'm very proud of it.

VANDENBURG: I LIKED IT VERY MUCH. I SAW IT IN EARLY FEBRUARY WITH PHIL AT

[illegible] and [illegible] Kar[illegible] [illegible] *A Suitable Case for Treatment*.

A PREVIEW AT PARAMOUNT, BEFORE IT WAS LOCKED OFF

Did she live?

VANDENBURG SHE DID. IT WAS PRETTY MUCH THE COMPLETED VERSION. YOU'D REMOVED THE ORIGINAL END MATERIAL AND INCORPORATED THE NEW FOOTAGE. IT HAD A TEMP MIX, WHICH WAS VERY GOOD, TOO. EVERYONE ENJOYED IT. AND THE EXECS SEEMED WELL PLEASED!

And you had that fun scene in the lecture hall with him flashing his eyes and blowing her kisses when she is trying to be serious?

VANDENBURG YES, WHICH WAS REALLY APPEALING. PHIL ALWAYS TALKED ABOUT THE DIFFICULTY OF THE CHEMISTRY BETWEEN SHARON STONE AND ALEC BALDWIN IN *SLIVER* [1993], WHEREAS IN THIS YOU REALLY FEEL THE HEAT BETWEEN VAL AND ELISABETH.

Obviously, they didn't like one another in *Sliver*. After the first weeks, they hated each other.

On *The Saint*, these two virtually fell in love, I think, and it paid off because they really look like a couple who love one another.

VANDENBURG WHAT WAS YOUR SCHEDULE ON *THE SAINT*?

We were supposed to have finished it to come out in November.

VANDENBURG AND WHEN DID YOU START?

I was on it practically a year to the day. I went to Moscow in March. We were there for nearly four weeks, shooting the Red Square sequence.

Phillip shot six and three-quarter hours of material on that, and the scene runs for four and a-half minutes. I looked at all the rushes and thought, "I really don't know where to start. I have no idea what angle to get." I then worked on it, of course, and got it to work. But it takes time, as we all know.

Then, of course, the concept changed. Elisabeth Shue had to be involved in it, so it became something else.

While they were shooting in Moscow, it was very difficult to cut anything. They were shooting every day, and all night, with seven cameras. We would sit there from 5.30 in the morning watching the rushes. Then I thought, "I can't start this here", so I went back to London with tonnes of film that I hadn't really cut. That put me behind a bit.

The sequence that no one is ever going to see is this big, big scene where the place gets blown up. It is the fight between Val Kilmer and everybody. This massive sequence, which has cost a million and a half and took 12 days to shoot, is not in the film any more.

On Film

VANDENBURG PHIL MENTIONED TO ME THAT YOU CUT ON FILM.

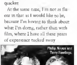
I think I'm the final advocate of film.

When I first met Phillip, we had this 8am meeting at his London hotel. Having never met this giant [laughs], I immediately felt a great affinity with him, with the way he talks and the way he feels about work generally.

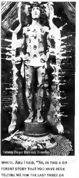
Phillip said, "I did my last three films on Lightworks", and I said, "I've played around on Lightworks and it is fine, but to me it is like home movies." I'm not being funny, I play around like that at home on a couple of video machines with bits and pieces of stuff I want to do for myself. I then said, "It might sound like bullshit to you, but I classify myself as a craftsman, and to me a good craftsman uses his hands."

It is a very tactile business we are in and you feel it. I am reasonably fast at what I do and I don't feel that going on the electronic system is going to make what I do any quicker.

At the same time, I'm not as fluent in that as I would like to be, because I'm having to think about what I'm doing, rather than with film, where I have all these years of experience tucked away.


Philip Noyce and Terry Rawlings.

VANDENBURG I RANG PHIL IN LONDON AND ASKED HOW IT WAS GOING AND HE SAID, IN THE WAY THAT ONLY PHIL CAN, "FANTASTIC MATE. WHAT I DO EVERY MORNING IS TAKE IT NEXT DOOR AND SCREEN IT ON THE PROJECTOR." I SAID, "THAT SOUNDS LIKE YOUR CUTTING ON FILM", AND HE SAID, "YES, MATE, OF COURSE", AS IF HE JUST DISCOVERED THE WHEEL. AND I SAID, "SO, IS THIS A DIFFERENT STORY THAT YOU HAVE BEEN TELLING ME FOR THE LAST THREE OR FOUR YEARS, THAT IF I DON'T LEARN HOW TO USE NON LINEAR I'LL NEVER WORK AGAIN?" AND HE SAID, "THAT WAS THEN, BUT THIS IS NOW!"


Tommy (Roger Daltrey). *Tommy*.

[*Everyone laughs.*]

That's right. Phillip was excited about it. After being on the machine [on previous films] for so long, he said he had fallen in love with film again.

[*Phillip Noyce then enters the room.*]

NOYCE IT IS ALL BULLSHIT.

Yes, I tell lies all the time.

NOYCE DON'T BELIEVE A WORD OF IT.

VANDENBURG HE WAS JUST SAYING WHAT A GREAT GUY YOU ARE.

[*Laughs.*]

NOYCE HE EDITS ON FILM!

Yeah, I'm one of those old fogies.

NOYCE DID YOU ASK HIM ABOUT THAT?

Yeah, we've been talking about that. You'll read it all in the magazine.

[*Noyce leaves.*]

VANDENBURG WHAT IS HEARTENING WAS THE FACT THAT PARAMOUNT WAS PREPARED TO SAY, "TERRY USES FILM GREAT, LEAVE IT ON FILM." IN AUSTRALIA, THERE WOULD BE PRESSURE TO DO IT IN A CERTAIN TIME, AND A LOT OF PRODUCERS ARE NOT PREPARED TO DO IT ON FILM AS THERE IS A PERCEPTION THAT IT IS SLOWER AND MORE EXPENSIVE.

But it doesn't mean to say you are going to do it any quicker! You still have to go through the same processes, eventually.

I know from friends that when you translated this thing back onto film, you want to change a lot of stuff because the timing feels odd. It is very hard to explain. People ask, "Why can't you translate a television screen into the [movie] screen." It is something built into you for all the years you have been doing it. You do translate that into the screen, and then put the thing on the Steenbeck and sit back across the room like you're in the audience.

[illegible]

Rollie Tyler (Bryan Brown) and De Franco (Jerry Orbach). *F/X*.

I always invite my crew in whenever I've finished a sequence and say, "Criticize!" If they say "Great", you feel good because you've obviously got across what you want. If they come up with suggestions, you mull them over. You don't necessarily do them if you don't agree, but I think putting yourself there like an audience is a great process.

VANDENBURG IT IS FANTASTIC TO KNOW THAT IN THIS DAY AND AGE, WITH ALL THIS FINANCIAL PRESSURE, THAT YOU WERE ABLE TO DO IT THE WAY YOU WANTED TO.

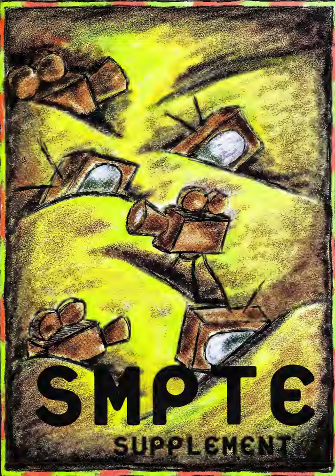
But as soon as I said this, they knocked $300,000 off my budget. They said the machine costs more, the translating back costs more. It is a money saver doing it on film.

SALTOWS THE CURRENT FILM I AM EDITING HAS A BUDGET OF $3 MILLION. TO CUT IT ON A STEENBECK WAS $50,000 CHEAPER THAN TO DO IT ON LIGHTWORKS OR AVID. ON THAT SCALE, $50,000 IS A LOT BETTER SPENT ON THE SCREEN.

Continued on page 45

Ken Russell.

SMPTE
SUPPLEMENT



SMPTE 1997

Here we go again, with all the toys, trinkets and tricks a techno boy and girl could ever want

Barrie Smith reports

WHEN FIRST SEEN in 1984, the Society of Motion Picture Engineers Exhibition & Conference [illegible] Sydney SMPTE was the only place to see the newest in technology, techniques and developments. Today, many individuals journey to events such as NAB and IBC in the Northern Hemisphere, so the importance of Sydney SMPTE has been whittled away. Similarly, the rise of similar congresses across Asia has tended to alter the balance.

1-4 July

SMPTE '97 will be held in Sydney from 1-4 July, with the actual exhibition running at Darling Harbour while the conference papers are delivered at a Pitt Street auditorium. This splitting of exhibition and conference is a first.

The '97 theme of "New Technology, New Opportunities" aims to give broadcasters, filmmakers and programme producers invaluable insights and practical demonstrations of where the industry is moving in the digital age.

SMPTE '97 session subjects will include Capture, Storage, Archive, Post production, Distribution and Transmission.

SMPTE chairman John Mazels says:

> Our theme is most appropriate as the year 2000 Olympic Games approach — the time for the industry to be investigating and formulating strategies for the delivery of services that will apply to the Olympics in Sydney.

Squarely placed

This year sees a difference in the set up and 'marketing' of Sydney SMPTE. Mazels admits the committee is actively

> positioning the conference and the exhibition very heavily in the international market and placing it squarely as the feature event for Asia Pacific.

Recent years have seen similar industry trade shows appear in Asia attempting to usurp Sydney SMPTE's rôle in the region. Mazels sees the Australian show as

> a very major event, probably more akin to IBC in this part of the world in that it is an exhibition and a forum for discussion and it's a forum run by the industry for the industry rather than a commercial venture.

Miller Arrow 50 fluid head

An interesting comment on changes in technology is John Mazels' position (with IBM) as chair of Sydney SMPTE. Mazels:

> I think there is recognition now that the traditional computer suppliers have [a role] to play in broadcasting. And that role is no longer back office information technology. Players such as IBM, Silicon Graphics, Hewlett Packard, DEC — names long known as IT suppliers — are now very much 'business' suppliers in the sense that the traditionals like Sony are.

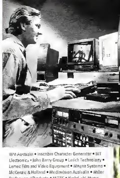
When asked if the pattern and delivery of the information is different this year, Mazels replied:

> People can come for sessions knowing that they're more likely to have information targeted to their particular interests. There is a smattering of 'futures' and of learned papers on theoretical and pure research work, but the vast majority of the papers represent what's now — or just across the hill — technologies and uses of technologies for the industry.

So what we're trying to deliver is practical, just-in-time education and information — stuff that is relevant right now and translatable into use on the job.

Does he consider Sydney SMPTE less of a buying venue? Mazels recognizes that key recommenders are able to float information upwards to make it a major part of the buying decision. The importance of having regional conferences can't be underestimated, because it's really the only way you can reach the vast majority of end users. Mazels:

> It reaches the doers. The guy with the cheque probably wears a suit and tie, but the people who actually have to bear the responsibility for using the equipment and turning it into creative output are the people in the jeans and T-shirts.



Sedex Digisphere.

Exhibition

The technology exhibition will feature the industry's leading players, including: Adimex • AC&E Sales • Advanced Automation • Amber Technology • Amtech Australia • APA Production • Audio Sound Centre • Audio Telex Communications • Australasian Broadcasting Services • Australian TelTec • Avid Technology • Belden International • Broadcast Communications • Broadcast Series Australia • Butterworth Heinemann • Cebel Labels • Canon Australia • Cimsyst • DB Audio • Digital Studio Processing • Digiteyes • Dreco Systems Australia • FP Focusing • Future Reality • GEC Video • Gemini Video • Hanco Hagemeyer • IBM Australia • Inscriber Character Generator • IRT Electronics • John Barry Group • Leitch Technology • Lemac Film and Video Equipment • Magna Systems • McKenzie & Holland • Mediavision Australia • Miller Professional Products • MITEC • Nightlight Music Group • Optus Communications • Philips Broadcast Television • Practel Sales International • Production Music Services • Quantegy International • Quantel • Quantum Pacific • Quinto Communications • Radio Frequency Systems • Rohde & Schwarz Australia • Silicon Studio • Sony Australia • Sulter • Syncrotech Systems Designs • Syntec International • Taka Sound and Vision • Techtel • Tektronix Australia • The AV Group • Trace Pacific • Yamaha Music • Zomba Music •

(As at 23/3/97 – subject to change)

Conference

The technical papers will be given at the Wesley Centre, 220 Pitt Street, Sydney (opposite the Sydney Hilton). The monorail conveniently links Wesley Centre and Darling Harbour venues.

The subjects, the speakers

The SMPTE conference programme will run as follows. (Speakers and their organizations in brackets)

ENGINEERING & ARCHITECTURE – SESSIONS 1 & 3

The traditional rôle of SMPTE is well-known, but where to from here? Plus, addressing the relevant issues of today: compression, signal switching, standards and standards process, and architecture.

TUESDAY 1 JULY, 10-11.30AM & 2-5PM

- Standards – The Impact on the Next Millennium (Pete Schilling, ISO/MPEG2)
- Down and Dirty with Digital (Peter Symes, Tektronix)
- Switching and Routing in a Congested Analog, Digital Linked and Networked Studio Environment (Mohammed Marey, Philips Broadcast Television Systems
- Aspects of Video Quality in MPEG-2 Compression Systems (Robin Wilson, DiviCom)
- Cable and the Cutting Edge (Steve Lampen, Belden)

- Compression: When to be Aggressive (David Bancroft, Philips Broadcast Television Systems)
- DVB—Digital Video Broadcast Architecture—A Plan for the Present (Bill Beckmann, IBM Video Enabled Solutions)
- MPEG Source Coding and COFDM Channel Coding—2 Key Technologies for Broadcasting of Full Motion Video to Mobiles (Philippe Wang, Telediffusion de France)
- Networking Video Servers in the Broadcast Environment (Chris Bennett, Hewlett Packard)

Capture – Session 4
Tuesday 1 July, 2-3pm

The latest initiatives in the process of capturing images optically on film and electronically for direct transmission or storage on disk or tape. New film types, motion picture production techniques and electronic camera design in a digital world.

- A Teleproduction Film for World Wide Programme Production (Steve Taysom, Kodak)
- Benefits of Digital Technology in the TV Acquisition Studio Camera (Mohammed Marey, Philips Broadcast Television Systems)
- Effectively Managing News in the Digital Environment (Peter Amos, Avid Technology)
- Multicam Film System for TV Origination (John Rowring, Lemac)
- Television Cameras: The Last Holdout Against Information Technology? (David Bancroft, Philips Broadcast Television Systems)
- Vision – A New Range of Kodak Colour Negative Films (Tim Waygood, Kodak)

Digitally-effected Cinematography – Session 5
Wednesday 2 July, 9am-1pm

"The camera never lies" is a familiar phrase, but it's becoming less and less true every day. Moreover, what you see on the screen is tending to have less to do with the DOP, and more to do with digital effects, whether it's recolouring with Da Vinci on telecine, 3D characters appearing on SoftImage, or storm clouds gathering on Flame or Cincor.

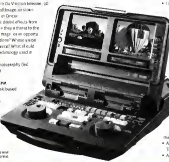
This seminar will look at digital effects from the DOP's point of view. Are they a threat to the established control of the image, or an opportunity for more creative solutions? Whose vision is it that ends up on the screen? What should the DOP know about the technology used in post production?

- Digitally Effected Cinematography (led by Dominic Case, Atlab)

Storage – Session 6
Wednesday 2 July, 9am-1pm

While the application of disk based technology for field acquisition/storage continues, much activity abounds in the area of studio video server technology. Trends developing include big to small, single to multi-disk, and VTR drop-in or new architecture. Plus what's new in tape storage, and the writeable CD?

- Advances in Server Technology (Chris Bennett, Hewlett Packard)
- Digital Servers in Broadcast (Bob Blackburn, IBM Video Server Development)
- Digital-S Component Digital Video Format (Neil Neubert, JVC Professional)
- FARAD: A New Generation of Post-production Servers (Stuart Morksfield, Sony)
- Servers: Distributed or Central Storage? (Jeff Stewart, Quantel)
- SPACE – A Disk Array with VTR Emulation (Thomas R Goldberg, Pluto Technologies)
- Storage with DVCPro-based Servers (Stuart Pointon, GEC Panasonic)
- The Writeable CD for Audio Visual Authoring, Distribution and Archiving (Gary C Bilers, Kodak)
- Video Disk Recording from Edit Suite to Supermarket (Mark Muirhead, Digiteyes)



GEC Panasonic will be showing the new AJ-LT75 laptop editor in DVCPRO format.

Broadcasting and the Olympics – Session 7
Wednesday 2 July, 2-3pm

The Olympic Games will occupy the attention of the entire Media and entertainment industry in 1999 and 2000.

Broadcasting and the Olympics is an umbrella session of the conference. Geoff Healy, Head of Technical Operations and Engineering for Sydney Olympic Broadcasting Organisation (SOBO), will chair an invited panel of special guests who will explain what SOBO is and what it will do, as well as shedding some light on the sheer size of the project.

Tall tales and true from the Atlanta Olympic Games, and the big picture on the plans for Sydney!

- Broadcasting and the Olympics (Geoff Healy, Sydney Olympic Broadcasting Organisation)

Archive – Session 8
Thursday 3 July, 9-11am

Through the merging of database and storage technology, archived material becomes more readily accessable. But what of the issues of format change, electronic transfer, and loss of quality, loss of content and loss of media?

- Archiving with DVCPRO (Stuart Pointon, Panasonic)
- Asset Transfer and Management in a MultiDisk Server Production Environment (David Bancroft, Philips Broadcast Television Systems)
- Continuous Media Indexing Applied to Videotape Archive Systems (Michael Schwartz, IBM Research)

Arrisun lighting [illegible] John Barry [illegible]

- The FRAMES Project and Architecture (David Keightley, Mediaware Solutions)

Post-production – Sessions 9 & 10
Thursday 3 July, 11am-1pm

Talk post production and the subject covers the most basic linear editing arrangement through to the silicon hungry non linear world of digital compositing and effects systems. What new technology is emerging and how is it being applied? And what of the mix of film, video and computer?

- A Review and Assessment of Online Non Linear Techniques (Mike Seymour, Omnicon)
- Audio for Video with an Audio Media Server (Dave Edmonds, Graham Patten Systems)
- Care and Feeding of Standards Conversion (Peter Cox, TCN 9)
- Creative Compositing for Film—No Limits (Steve Shaw, Quantel)
- Latest Developments in Digital Film/Video Production Systems (Richard Krohn, Kodak)
- Resolution-Independent Film Transfer with the Philips DataCine (David Bancroft, Philips Broadcast Television Systems)
- Staying in Control: Introduction to Kodak Telecine Tools (Gary O'Brien, Kodak)
- Telecine Advanced Long Point Techniques (Al Hanson, Omnicon)
- Effective Near-Linear Online Theory and Practice (Steve Owen, Quantel)

Transmission – Sessions 11 & 12
Friday 4 July, 9am-1pm & 2-5pm

The critically important, but not quite so glamorous, process of getting content through a facility and then out to an audience. What is changing with the move to digital? How do we manage networks and which technology is improving material distribution?

- ATM – Networking for Broadcasters – Today and Tomorrow (Garry Chridge, Avid Technology)
- Automated Quality Control in a Digital TV Studio

(Muhammed Morey, Philips Broadcast Television Systems)

- Automatic Quality Factors for TV Time Compression (Bill Hendershot, Prime Image)
- Broadband Internet over DVB (Marcello Vitaletti et al, IBM Research)
- Communications in Atlanta (Alan Bull, Drake Electronics)
- Digital Audio and Video Cable (Steve Lampen, Belden)
- Implementation of Compressed Digital Video and Interchange Concepts (Ray Reynolds, ABC Federal Engineering)
- Management of Multichannel Digital Services (Parry Goldsmith, Drake Automation Ltd)
- Migration Strategies for HDTV (Peter Dare, Sony)
- Monitoring SDI Signals (Tom Waschura, SyntheSys Research Inc)
- Networking Tomorrow: How is it Different from Today's? (Gary Stechner, ECI Telecom)
- Widescreen Production at 360 Megabits (Derek Allsop, Practel International)

Quantel Editbox

Where

The expanded SMPTE 97 technology exhibition, the largest yet staged, will occupy all of Halls 1 and 2 of the Exhibition Centre at Darling Harbour. More than 70 of the industry's leading manufacturers and suppliers will be participating, providing a unique display of competitive technology all under the one roof.

Info

For further information on SMPTE 97, contact Expertise Events on phone (61 2) 9977 0888, fax (61 2) 9977 0335, email exhibitions@exevents.com.au. Or visit the Web page http://www.exevents.com.au/smpte97.htm

In more detail

As this story was compiled, many exhibitors had yet to firm up on the specifics they would show. But some were quite happy to spill the beans as to what would be on their stands in July.

MILLER Professional Products will be exhibiting its full range of equipment, including Miller fluid heads, Anton/Bauer camera batteries and chargers, Avenger/Manfrotto lighting stands and grip accessories, Gamcolor lighting gels, KATA bags and vests, Lowel lighting.

Also prominent on the stand will be Balcar fluorescent lighting units. The Balcar units were one of the first fluorescent lights for studios supplied with a multiphosphor tube (seven phosphors), allowing for a more even colour spectrum.

Balcar has been taken up by 90 percent of the Pay TV stations, including Optus, Galaxy and Foxtel, as well as Skynews. The main benefits of fluorescent lighting are that they work with standard SCR dimmers.

GEC-PANASONIC This company will exhibit DVCPRO as the main product, including the current range: the AJ-D750, the AZ-E700 and the Hyper Journocam and the AJ-D650.

Also on show will be the laptop editor AJ-LT75 and a likely starter is the QuickCutter non linear news editor. There will probably be the AJ-D230, a little picture-type DVCPRO machine and the AJ-D200, a corporate type camcorder. Plus a preview of the AJ-D800, a 2/3 inch camera, as well as the AJ-D23 digital 16:9/4:3 camera system.

Prime has just bought more DVCPRO equipment to place in the Orange, NSW station – cameras and VCRs – basically to fit out their news area.

Many freelancers have bought the AJ-D700 camera and, since introducing the AJ-D650, each new shipment has sold rapidly.

Journocam has been taken up widely, from *Water Rats* (Nine Network) to the wedding videographers – even *Frontline* has switched to DVCPRO.

IBM The flavour of the month certainly for IBM is Digital Video Broadcasting (DVB). Australia and Asia-Pacific generally is leading the world in digital deployment of digital broadcasting.

IBM is positioning itself as supplier to that industry. In September last year, the company was responsible for the first full end to end digital deployment of DVB technology in Italy – with near video on demand.

On show will be mixed server technology, near video on demand solutions, content management and use of a digital library. Likely to be shown is a new content creation workstation called the IntelliStation – an Intel-based platform, very high end, with very fast dual engines, boosted graphics, running on NT. As an Intel platform, it can be more tightly integrated into the existing work place environment.

QUANTEL will be very visible, as always, with its high end digital video and film hardware. The company's Greg Turner hopes that Hal and Henry will be showing, all going well. "We don't stock Henry normally, but we'll be showing it in all its glory with V8. A Henry unit was installed in Omnicom in February 1997".

According to Turner

> an event like SMPTE can expect systems such as a top-of-the-line Editbox to be shown in an editing environment where people can see not just a demonstration but are able to get a discussion going with the editor. This will be shown with the new version of software, now being picked up by virtually all operators of Editbox.

Turner adds:

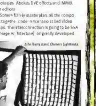
> We'll be showing the new Brave Brushes on Paintbox, which gives some very interesting calligraphic effects that haven't been seen previously. You have the interaction of the pen, the colours and the paper, which produces some very, very nice effects.

Quantel should have a Picturebox in operation, currently installed in a number of locations around Australia for graphics generation and transfer within facilities.

SCITEX – IMMIX – ABEKAS Scitex, an Israel company very well known in the pre-press area, has created a new division separate to the printing division – Scitex Digital Video – comprised of two companies. One is Abekas Video Systems and the other is IMMIX. Abekas makes DVEs, CGs etc. IMMIX makes non-linear systems.

IMMIX is well-known for its real time effects such as page turns and real time DVEs in its non linear system. A new product, Sphere, is the merging of the two technologies: Abekas DVE effects and IMMIX non-linear editors.

In the Sphere family masterplan, all the components link together under a scenario called Video Workgroups. The interconnection is going to be SSA (Serial Storage Architecture), originally developed by IBM and with an effective bandwidth of 80MB/sec, fast enough to handle real time video with Motion JPEG 3:1 compression.



John Barry stand, Chimera Lightbanks

BARRY'S & SAMMIES SMPTE 97 will see John Barry Group and Samuelson Film Service operate a combined stand.

JBG Managing Director, Ben Vanderlinde, explains this:

> is to show a sales and rental presence at the show. Sammy's will be displaying some of the latest updates on rental equipment, which will include Arri and Panavision.

John Barry Group's key agencies' presence will be emphasized at the show.

One is IDX batteries and chargers. The company is about to introduce a Lithium Ion battery in an NP shape, a type expected to eventually replace Nicads

Tom, Dick and Henry.

Now with Henry V8 and Inferno on board, just watch Willy, Caro, Mark, Justin, Geoff, Mike, Warren and Michelle turn your job into a flaming Bobby Dazzler. For more information about our people or our machines phone us on 612 9439 6600.

omnicon

http://www.omnicon.com.au

Anton/Bauer chargers and batteries on the MPtor stand.

"But not for many years to come", Vanderlinde stresses. "They'll run parallel, but SMPTE is the launch for that."

Another JBG agency is Tiffen Filters. On the stand will be a backlit display and an interactive kiosk with CD ROM to show the complete filter range — and the effects they produce — at the press of a button.

Panther dollies and cranes will be present. A Panther Pegasus Crane will be in a remote hot-head configuration.

On show will be Arri 16 and 35mm cameras and Arri lighting units. Vanderlinde points out the company will "spotlight the 435 camera, only released in Australia in the first half of 1997".

There will be a whole new range of Arri HMI PARs — an extremely efficient open face lighting for bounce or fill. There will also be a complete range of fresnels and portable tungsten kits — and grip equipment.

O'Connor tripods is another key agency. These will feature fairly predominantly, as in recent years the company has broadened its base into broadcasting and video. Also in the line up is an extremely efficient lightweight range of tripods with a unique five year warranty.

It is hoped that the new Angenieux film and broadcast lenses range for studio and location will include the new 6X zoom and a 25X motion picture lens, along with Super 16 zoom lenses.

CANON Canon's broadcast equipment division will be showcasing its latest engineering efforts in a number of new products displaying additions to their current series and revealing some never before seen lenses.

At the high end, Canon will unveil a new Digi Super studio lens providing technology to allow customers to stay level with the developments in the latest digital cameras.

The Digital Super 70X quickly became the most popular lens in its class and will be exhibited. Digital lenses offer a host of control features unavailable on analog models.

The Vari-angle prism (VAP) lenses will be on show, along with an effective adapter suitable for 18X, 20X and 30X lenses.

A feature likely to be popular is the Canobeam, a unique optical transmission system already field proven.

AVID This exhibitor will show its complete lineup of digital audio and video tools. Likely to be on the stand is its family of Digital News Gathering (DNG) and newsroom solutions for integrated new production. This includes AvidNews, which tightly links newsroom computing, editing and playback to form a seamless environment for news production.

Mr Frazier's tight little lens

by Barrie Smith

ORSON? GREGG? IF you're listening up there, a Sydney DOP is aiming to disable *Citizen Kane* as the cinematic tour de force the film has been for the past 56 years.

And, just to rub it in, whereas it is recognized that the wide (for its time) 25mm lens was invented specifically for director Orson Welles and DOP Gregg Toland on *Citizen Kane*, this time around a film is being created for an ultra clever lens.

Perhaps I should explain.

Currently there are 20 Panavision Frazier lenses for hire worldwide. The deep focus system has cost millions to get to this stage. Each optic costs $US50 000 to manufacture.

Invented by Jim Frazier ACS and sometimes called the "Swiss Army Knife of Lenses" by American cameramen, the system is constantly in use to not only perform such neat tricks as holding constant sharp focus from the front surface of the lens to infinity but, as a by product of Frazier's innovation and ingenuity, it can plunge the camera's POV to floor level, pan and tilt with the nodal point at the lens tip and rotate the screen image 360 degrees within the optical path. Its images seem to be shot by a Lilliputian camera and operator, as the system captures the action from impossible POVs.

Already, because of its powerful versatility in tight close up work, US rental houses are seeing hire of macro lenses drop off, while crews are rigging odd shots, such as Dutch tilts and periscopic angles, in seconds instead of half hours.

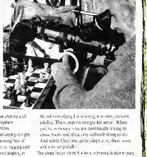
Panavision considers the lens system to be the only new optical system to appear on the scene since the zoom lens.

Uni days

Jim Frazier's working life began as a cabinetmaker, then he became a technician in the University of New England's zoology department. A move to Sydney in 1971 saw him land at the Australian Museum and, as a side activity, he began making wildlife films with Densey Clyne, solving "all the problems as they occurred" in committing sundry bugs, caterpillars and spiders to film.

FRAZIER: It was tough in those days. Film was 100ASA and anything above that was too grainy for macro shots. I had problems with hot lights on my subjects; the problems were vast.

I started playing around with optics and my first foray was to tape a mirror on a stick on a lens so I could get low angle stuff. But every time the animal went left, I had to pan right. Then I thought "Oh Jesus, I'm missing too many shots here." I thought, "If I can get a lens out on the end of the thing ..." and that's when it sort of started.



No talkee

Asked to explain the principle of the lens, Frazier replies quietly, "I can't do it really." But he acknowledges he has

done something which is unusual, and I guess it was trial and error that brought it around. The lens has really evolved over a very, very long period and evolved from my wildlife work in 16mm.

Macro lenses could work very close, but you couldn't hold the background in focus. And I found everything I was doing was very [illegible]. There was no margin for error. When you're in macro, you are continually trying to chase focus and it's a very difficult thing to do. And while I became quite adept at it, there were still a lot of pitfalls.

The deep focus that the lens achieves is due in part, Frazier admits, to changing the arrangements of the lens elements. "It's a combination of lens structure, I guess. There's groups of lenses in different positions that achieve the result."

Three Innovations

The first working prototypes were configured for 16mm cameras, but Frazier found there was demand from local television commercial producers for a 35mm version. This is the basis of the current Panavision product. The Panavision Frazier lens delivers a combination of three major innovations.

Number one is the deep focus effect. The lens system is so different to any other lens system. If you want depth, you have to stop down. But it makes use of that unused area in front of the lens from the edge of the minimum focus range to the front element. It fills in the missing gap and extends the focal distance forwards.

From about 60cm in front of the lens to infinity, it behaves like any other lens. Close down one stop to halve that, and you stop down a further stop to halve

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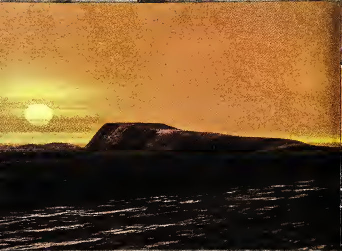

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[illegible] that about Taz you can get right up close to the front element of the lens.

Frazier Get to T[illegible] outside and you can get some pretty amazing stuff. The lens system itself is effectively T7. I did a shot in the Panavision demo film where a girl comes up and kisses the lens – and leaves a beautiful lip print on the lens. She then steps back and walks in front.

Secondly, Frazier knew that if he could get an orientable tip on the lens it would lend itself to many more applications. So I devised a swivel tip for the want of a better word. And there are two axes of swivel on the front of the lens. So, without ever moving the camera, you can point the tip of the lens in any direction – even zero. You could film yourself filming.

It converts to a viewing from straight forward view to periscope to any odd angle you can dream up by using both axes.

To correct the image – because when you start playing around like that with optics, the image spins all over the place – I devised an image rotator, which is the third major element in this lens.

The image rotator, as far as I know, has never been offered in a lens system like this. There've been lenses that swivel on one axis, or there's been semi-difficult devices like the Kenworthy snorkel where they rotate a mirror on the end. But this is a totally enclosed lens system that offers complete orientation very rapidly combined with image rotation.

Because of the swivel tip design of the front section and the image rotator combination, Frazier explains you can put the camera on its right or left side, upside down, sideways, any angle you like, and you can dial up the correct way up image. Doesn't matter what combination you select, you are totally unrestricted as to perspective and where you can put the camera/lens combination.

As a system, the lens can accept various modules at the front end to change focal length. At present there are seven different focal lengths – from 12mm to 35mm – and included in the kit are two Canon slant focus perspective control and Nikkor 35mm PC lenses. The lens has an internal rotatable filter slot – and can accept polarisers. According to Frazier:

It's not going to stop there. They're also talking about producing a couple of short range zooms and maybe two or three longer length [illegible]. So from this point of view and all the feedback we're getting, it's quite obvious that the lens is very much in its infancy.

Discovered!

In 1993, Frazier addressed an imaging conference in Rochester. There his tape was seen by Victor Kemper (ASC President) and John Bailey ASC. Kemper approached the Australian and said: "Hey man, you have something here. Any chance of borrowing your tape so we can show our mates at Panavision?"

Frazier agreed, came back to Australia and was actually on a job in the USA for *60 Minutes* with Jeff McMullen.

I got this phone call from John Farrand, CEO of Panavision, saying they were very interested in my lenses and would I be prepared to talk to them. I said to Jeff "What the hell am I going to do?" He replied "The first thing you do is get a good lawyer", and he introduced me to one.

The lawyer was actually a high tech international contracts lawyer and he negotiated the path to Panavision. For instance, they sent out a three-page confidentiality agreement. My lawyer countered with a 20-page one. And all they wanted to see my optics! His brain was great and anyone that came into contact with the technology.

Next stop on the trail for a rather nervous Frazier was a meeting in Hong Kong.

I met with Mr Farrand of Panavision and their chief optics guy, Iain Neil. Before anything was pulled out of locked cases they agreed to sign this whole agreement. When they got to see what construction devices they appeared to be bowled over. Their optical guy thought there was nothing there and he couldn't work out why it was doing what it was doing. At that stage, neither did I!

The unconventional lens caused numerous discussions with the technical staff at Panavision. After all, as the inventor/DOP admits:

The whole lens came about in an empirical way by sheer trial and error. The need came first and my method was, while you might laugh at it, was so simple. I didn't have optical benches and test gear and all the normal things that one would expect. I had a board with some plasticine on it and I would simply put elements on it and spend hundreds of hours looking through a viewfinder and literally shifted elements around all over the place – and then one day something clicked.

But they took it!

Frazier I had only ever shown Panavision the deep-focus effect lens. And when all the negotiations were nearly complete, I pulled out this other lens prototype I'd made two or three years before with a [illegible] and a swivel tip on it – a design too tricky for me to build. And I said, "Do you really want to create a whole new optical system, this is the one to go with."

They were pretty stunned. Iain Neil doubted it would work. In his wisdom, Ferrand committed funds for their head research engineer to build a skeleton mockup. So, when they saw that it did work, Ferrand committed further funds to a Mark 1 prototype. Once he saw it would be a feasible product, he committed further funds to a Mark 2.

DIGITAL REMOTE HEAD

A new digitally controlled remote head, developed by Noel McDonald in Melbourne for Samuelsons, may deliver the answer to precise control of the Frazier lens.

Martin Cayzer We believe it will be the first of its kind in the world – a fully-digital direct-drive remote head, operated by pan/tilt handles or a joystick. Because the code sent down is digital, it means it can be operated from miles away or be programmed.

The accuracy of it is unequalled. And because it's a direct drive head, and doesn't use worm drive gears, there's no backlash. We think it will be the only remote head in the world able to take Jim's lens and a camera and to do very very smooth moves.

Their patent?

Under the agreement, Panavision will actually own the patents. Frazier admits he "could never defend them. My lawyer said it is quite acceptable to let Panavision own the patents, leaving me with all royalties and anything out of it as inventor."

A lens with legs

While currently it will cover the wide Super 35mm frame area, there are plans for an anamorphic version – plus there's interest to produce the lens for IMAX. The lens obviously has legs.

Frazier The image rotator is motorised. That means you can plan moves very accurately, spin it at high speed or simply use it for a Dutch tilt or a slow rotation. Future units will have the swivel tip and motorizer, which will directly link with the image rotator in order to keep the image constantly upright.

It can be linked into a motion control system with the pan part of the swivel tip linked in tandem with the image rotator.

Martin Cayzer, new GM for Samuelson Film Service in Sydney, said:

Panavision is very excited about this lens. They've given Jim a whole set of additional optics to experiment with to try and come up with new things.

It is understood Frazier will develop a number of ideas over the next year or so which may be taken up by Panavision. The possibilities of the lens are almost endless.

With encoded drives fitted for the various axes, then it may be adaptable to motion control. If an Arri or Panaflex is linked with a Lynx unit on control, it could be something very similar to the Kenworthy snorkel – at about a fifth the price.

Cutting change

The lens is already affecting editing styles, reducing the number of cuts in a sequence.

Frazier If you have a fight scene in the background, you can do a slow tilt down, still holding the fight scene, to reveal something in the foreground like a pistol or a knife. Normally when you do that you have to rack focus, but with this system you can keep going and keep a number of planes of action running.

Recent feature credits for the lens are *The Rock*, *Mousehunt*, *The Lost World: Jurassic Park*, *Leave It to Beaver* and *Volcano*, plus numerous commercials.

Footnote Funding may come through before end of 1997 for the "[illegible]" feature film to be shot entirely with the Frazier lens. Naturally, the man who knows most about the lens will be the DOP. At this stage, considerable help is input by Panavision in the USA. The aim is to outdo Citizen Kane for innovative shooting. It will be shot here, based on an Australian story. The script is currently at first-draft stage.

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Digitally-effected cinematographers

Who is the true 'author' of digitally-enhanced cinematography? Dominic Case listens to the debate

THE AUSTRALIAN CINEMATOGRAPHERS Society is currently engaged in a worldwide debate about the authorship of film images that are captured on film and subsequently treated digitally. Is the DOP still the one to be credited with the 'look' of the film, or is the original title extinguished by the subsequent digital effects work? At the same time, there are practical questions. When should the effects supervisor become involved in production? What control should the DOP have at the digital work station? These issues are to be debated at a seminar at the SMPTE conference in Sydney (Wesley Centre, 2 July). They were also discussed in Los Angeles at a recent seminar entitled "Cinematographers and Digital Artists – Friends or Foes?"

Cinematographers and Digital Artists – friends or foes ?

Chaired by Robert Prime, vice president of the American Society of Cinematographers, this was indeed a panel of luminaries. It included cinematographers Dean Cundey (*Jurassic Park* and *Apollo 13*), Alan Daviau (*E.T. The Extra Terrestrial*, *The Color Purple*, *Empire of the Sun* and *Avalon*) and Stephen Goldblatt (*Cotton Club*, *Prince of Tides* and *Forever*, commonly called "Batman Forever"), and digital effects specialists Scott Frankel, technical director of Industrial Light and Magic which produced effects in *Twister* and *Mission Impossible*, Price Pethel, creative director of Digital Domain (*Interview with a Vampire*) and Chuck Comisky, freelance visual effects supervisor, who produced *Terminator II 3D*, the ride movie at Universal Studios.

Goldblatt started the session by describing his approach to *Forever*.

If this is successful it's because there was tremendous collaboration between the designer, myself and the visual effects and miniatures people. They insisted that I have 4 months' preparation time with everybody else. If I'd had the time, they'd have given me six. The way the work combined together gives it that seamless nature: you can't tell where one ends and the other begins because of that prep time.

Prime: HOW DID YOU COMMUNICATE WITH THE VISUAL EFFECTS PEOPLE OVER THE COLOUR PALETTE?

Goldblatt: We went to New York before the shoot and did a massively expensive test on location using those colours, using maybe a third of the final lighting package. The buildings up to about 20 storeys with different colour effects. Then we came back to L.A., looked at it and chose what fitted in with the production design. From that, a colour palette has emerged which went through the whole of *Forever* and will go on into the next of the series – *Batman and Robin* – which we've just finished. What was great was that everyone was present. John Dykstra, who did the visual effects, was present at the time and so was Barbara Ling, our production designer, and our director [Joel Schumacher]. So, because of the way it was set up, I don't think there was ever any conflict in these areas.

Prime: DID YOU VISIT THE DIGITAL POST HOUSE? DID YOU LOOK OVER THE WORK STATIONS?

Goldblatt: I had very little involvement at that stage. We had such an attenuated post-production. That gave us all the pre-production we needed. Then there was something like 8 weeks to finish it, which was 24 hours a day. I don't know that it would have been necessary. I mean, once you have chosen artists, then you have to entrust your work with them. I had the great good fortune that I chose the colours – the gels – and from that we evolved a consensus. So, from the point of view of authorship, I'd say that the visual style definitely came from the cinematography, not from the other direction.

Comisky: As a visual effects supervisor, I've always viewed it that the digital house, or the traditional effects supervisor's job, is to complement in the sense that the original look isn't lost, whatever visual effects pyrotechnics are added to it. So it's essentially the cinematographer and the director who have authorship of the images. That's not to say there aren't some very talented digital artists, whom I work with all the time, but, again, it's to fit in with what the DP has set.

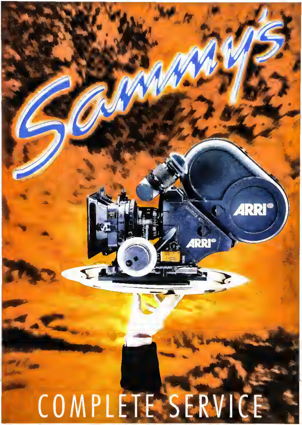
Daviau: Authorship of a movie is always hard to define. It's such a collaborative art that, when you see the final result on the screen, it's hard to say who really made it. While a single visual effect – the castle on the hill – may be an isolated effects shot, which is just blended in to what the cinematographer did on the entire rest of the film, now, more and more, we're seeing films that may have 400 effects shots instead of just one or two. So it behoves us as cinematographers to understand the process and to learn the language so that it doesn't become a head-to-toe situation, and that we are all aiming toward authoring the single piece of work instead of just isolated elements that happen to magically blend.

Alan Daviau then introduced his clip, a commercial spot shot for ILM, directed by Joe Johnston (*Jumanji*, *Honey, I Shrunk the Kids*, *The Rocketeer*).

Daviau: This was a wonderful piece of planning. It came out of the ad agency for GM for the Saturn electric car project. The agency presented its storyboard to Joe. We had meetings, then he did his own set of storyboards. So, the images were very well-defined. Then we had a good pre-production period.

The spot shows a set of electrical appliances coming to life, culminating in an electric car.

Daviau: What was really nice about this is that it isn't just digital effects. ILM has a philosophy that if they can use something simpler, they do. So there's puppeteering work in there. Some of those are motorized, other cases there are wire rigs or air rigs. One of the greatest things about digital effects is that they can take out wires. If I ever have to see someone running a black pen up and down a piece of monofilament again ... We



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all think of the hours we've spent trying to erase wires with light.

For me, what was really a joy is the fact that in 90 seconds we were going to take you from pre-dawn all the way to the first little bits of sunrise coming through the trees, and we had to maintain the lighting continuity through all the effects shots. We did those first and it was much better that way, you know what you're heading towards instead of trying to keep it from happening.

What was really fantastic was the time that we could try several different approaches in the room. I was taken back many, many years one time to standing on a stage in England, watching Dean Cundey carrying Roger Rabbit around so his operator would have some idea of how high Roger might jump in a shot. In this case it was "How high could a Mixmaster go when it jumps off a counter onto the floor?" The animators would actually move the appliance through the shot, everything, so that we would shoot would be empty plates, so that we could get a sense of where the appliance would be through the shot.

Prime: I HAVE A QUESTION FOR THE ANIMATORS. PRICE PETHEL, HOW CAN A CINEMATOGRAPHER SCREW THINGS UP FOR DIGITAL POST?

Pethel: You want me to answer that one? I'm sitting between Alan Daviau and Stephen Goldblatt here.

Prime: WELL, PRESENT COMPANY EXCEPTED THEN.

Pethel: Not communicating, or not talking about it, and not collaborating are most of the sins that you see. It's important to remember that, because of the complexity of the sort of shots that we're doing nowadays, the digital effects artist is often working in more than one area that is usually the DP's domain. As an example, there's an art, more on the—from a digital point of view, you have to attach digital objects to live scenes and have them look as though they happened at the same time. You cannot do those effects without a complete understanding on the part of the digital artist and of the cinematographer as well. The case we see too much is where we do not have the collaboration that we've spoken of, and it becomes impossible to make something work, or to match the lighting, and so forth. No professional wants surprises, but we have to work with them all the time.

Comisky: I've found that many digital artists do not come from the traditional film background, a lot of them just do not understand film language. Although the question was how can DPs screw things up, it's a two-way street. There are some basic things like not understanding depth of field, continuity, contrast levels and so on. The ones who have an innate love for movies and have been seeing them since they were kids probably have a clearer feel for these things than the college graduates who can write the programmes.

In terms of problems with cinematographers, the only trouble I've had is on smaller films where there hasn't been pre-production planning because they only planned to have five effects shots and now, "Guess what? There's a fix it for 25 shots." It's not a problem with the cinematographer, it's that the shots weren't designed for these things.

Daviau: It's interesting that you talk about digital artists and where they might have come from and what their background was. We've had a programme at USC in collaboration with Intel and Digital Domain, and we did one at ILM, where cinematographers come over and do lighting demonstrations and talk about how you think photographically.

I did one thing that's a favourite of mine, showing the law of inverse square in a room. This shows why somebody gets a certain amount hotter walking towards a window when the light is closer to the window, as opposed to further back, and what makes it more naturalistic is to have a larger source further back. Anyway, we went through this whole demonstration, and at the break, one of the digital artists came to me and said: "But we don't have to follow the law of inverse square. We can do anything we want." But the point is that you'd better know that the law is there, because if you break it thoughtlessly, it'll show.

Cundy: As cinematographers, we come through those laws that we can't break—inverse square, depth of field—and we have learnt to live with them. And so have the audiences. They accept that that is the grammar that they use when they are watching the movie. And if the digital effects don't duplicate that, then the guy in Des Moines may not say "Why? That violates the inverse square law", or "A 50mm lens can't hold that much depth of field at that stop," but he is going to say "That looks funny. It's not real life. It's been tricked."

Pethel: You cannot ignore the looks that have been evolved and that we accept as standard—things like motion blur. We use them as creative elements in filmmaking. But the digital artists generally only use them as a method of trying to match in to existing material to achieve a look that has already been established by the film medium.

We found the simplest kind of things, such as digital filtering that mimic camera filters, are really indispensable. If you don't use them, it all looks like a video game—everything is in focus, everything is hard-edged, and even the guy in Des Moines is going to say "This is not real."

These are things that I had as a digital artist that we have to train our new people into understanding. You might consider them as artefacts, but they're really part of the look of the film. Even the grain itself is part of the character of the film.

But there is a problem, despite all this optimism: the reason most cinematographers don't go forward into the post-production process is because of the producer. They don't want to pay the guys. So, as soon as the shoot is over and they've sent the equipment back, that's it. *Sayonara.*

Goldblatt: I pay for my own hotel, airfares, time—and often for many weeks of it—so that I can keep the collaboration going. I know that Alan does, and I'm sure that many of my other colleagues do as well. In the overall context of the budget, it's such a small sum of money, but we are forced to do it.

Prime: IS THERE COMING A TIME WHEN WE CAN REALLY ENHANCE THE PHOTOGRAPHY? MOSTLY WHAT WE SEE NOW IS JUST COMPOSITING. CAN THE PHOTOGRAPHY BE EXTENDED?

Cundy: I'll make a different kind of forecast. I believe that before long we will be able to take a test shot, then go into a digital suite and reshape the characteristic curve of the film—desaturate certain colours—and find a look that works for a picture that you are about to do, and then go to the manufacturer and say, "Make me 500,000 ft of this." Then you are seeing it right out of the lab in that condition, rather than seeing it way further down the line.

Daviau: I see digital effects as the darkroom of the future. You make a simple pass of something, then, like Ansel Adams, you burn in areas and so on, so you actually make a better image.

Cundy: One of the things I learnt working with Bob Zemeckis was this: we'd work through a script and come to a scene, and he'd say, "Here's what I'd like." And we'd push ideas around, and say "We could hang this on a wire and do that", and so on, and then turn to Bob and say, "What do you think?" and he'd say, "Huh. Anyone could do it *that* way. How are we going to do it?"

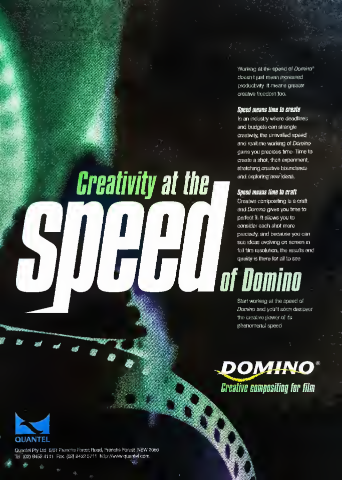
The lesson is that all the tools we have are pretty primitive and it's up to us to be creative every time and to extend the envelope.

I also feel that, besides effects movies, the impact of what you could do is in a period film—to put something there that no longer exists—not blow it up—but to rebuild it. To put a skyline of a city that no longer exists, to do very quiet, well-researched effects that open up a whole new world from the past. We tend to see a whole lot of fantastic films. I'm sure there's a whole new lot of films that we haven't really done yet.

Prime: I'M SURE IT'S JUST A MATTER OF COST. IT'LL COME.

Pethel: We're at a paradigm shift: people are coming into the industry who don't have the background that these gentlemen have, who haven't worked at a time when all the effects were strictly chemical or optical. And so I think we're coming to a time where everyone who's coming into the industry will be working with the same set of tools and the same backgrounds.

The Hollywood perspective is clearly the "big picture" picture. The concession that not all digital effects are for "effects" movies—that wire removal and skyline insertion are also things that are worth taking note of—sounds strange to us in a local digital effects industry that has been founded upon just that sort of work. Perhaps, in the long term, the fundamental question is whether digital imaging will continue to model itself upon the artefacts and the grammar imposed by photography, which has been established and consolidated by a century of filmmaking and viewing—or whether we will see a new style of imaging in its own right, which will only seek to emulate photography when the director demands that it does so. Keep watching.



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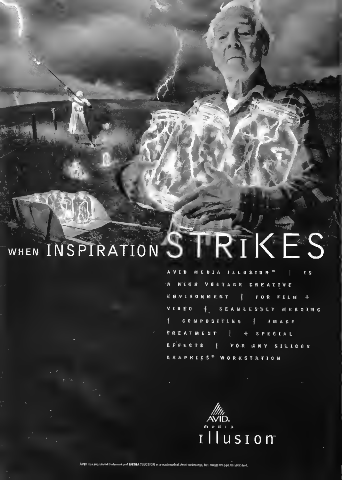

WHEN INSPIRATION STRIKES

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James Bond (Pierce Brosnan), GoldenEye.

Oliver Reed and Glenda Jackson, *Women in Love*.

Warrant Officer Ripley (Sigourney Weaver), *Alien^3*

Continued from page 28

When you are working on a Moviola or a Steenbeck or a Kem, whatever, there is built-in thinking time. You have an idea and you translate it.

Frans Vandenburg and Werner Herzog.

On a machine, you have all this built-in indecision. Because I can do anything I want with the stuff, and then the director – not necessarily Phillip, because he is a man of great decision – never knows what to decide on. You end up with all these versions and then you still have to figure out what you are going to use. And you then have to put it back into film.

If you are doing a film of this size, the studio wants to preview it endlessly. They want to change the whole film around in two days. You can do that on film much quicker than you could possibly do on machines.

Sallows **You mentioned the thinking time when cutting on film. A number of years ago I did this book with Walter Murch, *In the Blink of an Eye* ...**

I've got that book. He loves film, too!

Sallows **In it, he says how inevitable it is that the shot that you want is always at the 800ft mark, at the end of the roll. As you wind back, there is thinking time. You are also able to look, even though you may not be concentrating all that much, and see something there that you can keep in mind for later.**

It is true what you say. As you are flashing by, you see things that jog your memory about something else.

There is something magical about film. I've been in it a long time and I just love playing with it, feeling it.

Vandenburg **Aside from the apparent speed of the non-linear machines, and the number of versions that you can do, you still cannot get the optimum visual quality. It seems to me really strange that you are working on a piece of very high technology equipment but you can't see what you are looking at properly.**

The only way you can is if you cap the storage down, but then you need so many towers to keep up the quality. And if you go straight from negative, you won't know whether it is in focus or if you have any problems until you've had it conformed.

Vandenburg **Do you cut on Steenbeck?**

On a Moviola, I use the Steenbeck as a viewing machine. If I want to do minor touch-ups, I do them on the Steenbeck. But if I find there is something I want to trick around, because I always overlay lots of dialogue – the last words are always floating over the next cut and stuff – you can give yourself a lot of problems doing it that way. If you want to do changes, then you have to re-think it. So, I usually just run it down, take that piece out, put it on the synchronizer, work it out and then put it back in.

Ways of Learning

Vandenburg **On *The Saint*, you had a four person crew. Is that your common package?**

I have a regular first, Tim Grover who looks after special effects as well for me.

On this one, I said I wanted to do with one first and two seconds and that is what I did do. Then we got a trainee in who wanted to

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SELECT FILMOGRAPHIES

TERRY RAWLINGS

Sound Editor (or Assistant Editor)

1956	Town on Trial (John Guillermin)
1958	Indiscreet (Stanley Donen) assistant editor
1962	The Dock Brief (James Hill)
1963	The L-Shaped Room (Brian Forbes)
1966	Morgan! – A Suitable Case for Treatment (Karel Reisz)
1969	Women in Love (Ken Russell)
1968	Isadora (Karel Reisz)
1971	The Music Lovers (Ken Russell)
1971	The Devils (Ken Russell)
1975	Lisztomania (Ken Russell)
1975	Tommy (Ken Russell)
1977	The Duellists (Ridley Scott)

Editor

1977	The Sentinel (Michael Winner)
1978	Watership Down (Martin Rosen)
1979	Alien (Ridley Scott)
1980	The Awakening (Mike Newell)
1981	Chariots of Fire (Hugh Hudson)
1982	Blade Runner (Ridley Scott)
1983	Yentl (Barbra Streisand)
1985	Legend (Ridley Scott)
1986	F/X (Robert Mandel)
1987	White of the Eye (Donald Cammell)
1987	The Lonely Passion of Judith Hearne (Jack Clayton)
1989	Slipstream (Steven M. Lisberger)
1991	Not Without My Daughter (Brian Gilbert)
1992	Alien^3 (David Fincher)
1994	No Escape (Martin Campbell)
1994	Trapped in Paradise (George Gallo)
1996	GoldenEye (Martin Campbell)
1997	The Saint (Phillip Noyce)

FRANS VANDENBURG

1988	Echoes of Paradise (Phillip Noyce)
1988	Romero (John Duigan)
1993	Map of the Human Heart (Vincent Ward)
1994	Frauds (Stephan Elliott)
1994	The Sum of Us (Kevin Dowling and Geoff Burton)
1996	Parklands (Kathryn Millard, short)
1997	Blackrock (Steven Vidler)

KEN SALLOWS

1984	The Slim Dusty Movie (Rob Stewart)
1986	Malcolm (Nadia Tass)
1988	Rikky and Pete (Nadia Tass)
1989	Celia (Ann Turner)
1990	Return Home (Ray Argall)
1991	Proof (Jocelyn Moorhouse)
1996	Love and Other Catastrophes (Emma Kate Croghan)
1997	True Love and Chaos (Stavros Andonis Efthymiou)

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A bug panorama

Jane Freebury finds that Microcosmos: Le Peuple de l'Herbe, *the spectacular wide-screen documentary on insect life in a French meadow, restores one's sense of wonder*

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On the shelf

Michael Helms locates treasures and disappointments on the video shelves (and in the mud bag!), including premier releases by name Australian directors

51

And now, the bit players

Brian McFarlane likes the four hour William Shakespeare's Hamlet *even more than the widely seen shorter version and delights in all those minor characters (and major stars) not previously glimpsed*

48

In search of light

Harvey Keitel is an icon of the independent sector, an actor who has remained true to his earliest ideals in an up-and-down career that would have tested the patience of a saint. Margaret Smith celebrates Marshall Fine's biography of this [illegible]

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inreview

DOING DEALS • DIGNIFIED AND DUMB • A DANGEROUS DEW

rienne Partiger

Jungle Choir

Beresford is a director who employs his skills in making accessible films with unobtrusive style. He is at his best with a strong narrative and placing characters in a challenging environment. He is not a director of flashy technique or spectacular flair.

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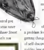
Film

RIVER STREET

Directed by Tony Mahood. Producer Lynda House. Associate producer Catherine Bishop. Scriptwriter Philip Ryall from an original story by Tony Mahood. Director of photography Martin McGrath. Editor Dany Cooper. Production designer Paddy Reardon. Costume designer Kerri Mazzocco. Music: David Bridie, John Phillips. Cast: Aden Young (Ben), Bill Hunter (Vincent), Tammy Macintosh (Sharon), Joy Smithers (Marcia), Murat Girgin (Ahmed), Essie Davis (Wendy). Australian distributor: Roadshow. Australia 1996. 35mm. 90 mins.

Chris (Sullivan Stapleton) and Wendy (Essie Davis), *River Street*.

River Street is the third feature from production team House & Moorhouse. It is also the feature début of director Tony Mahood, after an impressive track record as First AD (*Malcolm*, *Rikky and Pete*, *The Big Steal*, *Until the End of the World*, *Proof*, *Muriel's Wedding*).



River Street is described as "the story of one man's fall and ultimate redemption", a familiar theme in movies and a central pre-occupation in Western drama since the Greeks. What makes *River Street* an interesting and ultimately successful film is its treatment of this common mood: the exploration of the hero's struggle of conscience and the consequences of his choices.

In Mahood's treatment, our hero is Ben (Aden Young), a real estate agent too charming to be labelled a shyster, but whose moral slipperiness tests the audience's sympathies for much of the film. Just when you think that Ben has begun to see the world from another's point of view, he acts solely for his own benefit.

Early in the film, Ben visits his sister, whose impoverished flat contrasts starkly with his own Mercedes Benz Rolex lifestyle. She observes, "Nothing's ever a problem for you, is it?" Used to getting things his way, Ben's journey of self-discovery is prompted by a sudden loss of control over his life and finding himself confronted with problems he doesn't know how to solve.

After some subtly-comic scenes, Ben finds himself offside with both the law and his boss, Vincent (Bill Hunter), when a night spent in a lock up causes him to miss a crucial land auction. A magistrate sentences Ben to 100 hours' community service at the *River Street* drop-in centre. At this point, it is clear these

inreview

Claudius (Derek Jacobi), Hamlet (Kenneth Branagh) and Gertrude (Julie Christie), *William Shakespeare's Hamlet*.

Films

continued

[illegible] type with [illegible] sets and welfare bludgers" are intended to amplify the [illegible] change of attitude Ben desperately needs.

Despite the [illegible] dedication Wendy (Bree Desborough) [illegible] from [illegible]. He sees the centre as a golden opportunity to [illegible] but place a [illegible] son with Vincent [illegible] personal [illegible] but engagement to Vincent's [illegible] Sharon (Tammy MacIntosh). The [illegible] outweighs the [illegible] at the centre [illegible] land Wendy [illegible] her (Lois Ramsey) [illegible] that [illegible] will be forced to [illegible] love.

It is [illegible] that Ben starts to realise there is more to life than money (surprise surprise). His [illegible] is depicted [illegible] self preservation [illegible] understanding Wendy's commitment to [illegible]

Ben (Aden Young), *River Street*.

[illegible] her [illegible] only [illegible] drawn, but it is implied that his mother led an [illegible] he [illegible] to explain his [illegible] philosophy to Wendy: "Without money and success what's to stop [illegible] ending up like those [illegible] who flock to the centre?" She suggests that perhaps she [illegible]

Seeing things in a different [illegible] the [illegible] of open-ing [illegible] Ben's growing attraction to Wendy and his [illegible] with [illegible] Chris (a [illegible] powerful performance by newcomer Simon [illegible]) [illegible] changes here. In this way the choice Ben faces becomes a choice of loyalties: Vincent and Sharon versus Wendy and Chris. It becomes, literally, a life or death struggle.

The [illegible] Ben [illegible] achievement [illegible] soft heart of Jerry Maguire (Tom Cruise) [illegible] with the help of [illegible] Robert Zelle [illegible] David [illegible] (Kuba Good[illegible]) [illegible] *River Street* can [illegible] reduced [illegible] stereotypes [illegible] range of the [illegible] Mahood's sensitive handling of key confrontations: between Ben and Chris, between Ben and Wendy, and finally between Ben and Vincent [illegible] more than [illegible] a modern morality tale.

Hunter [illegible] Vincent, a self-made man [illegible] Aussie [illegible] *Muriel's Wedding* (P. J. Hogan, 1994) [illegible] with [illegible] role [illegible] not straight down the line. In [illegible] the [illegible] reserved Sharon (MacIntosh [illegible]) [illegible] Wendy [illegible] persistent on screen. Mahood draws great performances from his [illegible] Wendy's [illegible] Ahmed and Cherie Donovan as Chris' [illegible]. But the film succeeds [illegible] the portrayal of Ben. Young knows how to [illegible] with Chris are both commanding, moving.

One of the strengths of *River Street* is its depiction of the [illegible] centre, for which Mahood drew on his own experience [illegible] a drama [illegible] He [illegible] with [illegible] questions about [illegible] continuing [illegible] Ben's [illegible] into the centre's collective [illegible] Sharon.

Even Ben's feelings for Sharon are tested [illegible] in Wendy. It would have been easy for Mahood to [illegible] the two female leads [illegible] Ben. He [illegible] rendered [illegible] by the fact that [illegible] Sharon is [illegible] equally [illegible] Wendy. One offers him [illegible] integrity while the other [illegible] material [illegible] Ben knows he [illegible] have both.

Another highlight is a stunning underwater sequence, one of the most claustrophobic [illegible] I have ever experienced [illegible] and music [illegible] beautiful and [illegible]

On the downside, the David Bridie and John Phillips [illegible] the [illegible] for their [illegible] the [illegible] Moorhouse film *Proof* (Jocelyn Moorhouse, 1991). It fails to add [illegible] emotion [illegible] screen, and the most [illegible] moment comes from the use of source music with Leonard Cohen's "Hallelujah" over the closing credits.

River Street is a [illegible] impressive debut [illegible] Mahood [illegible] feature for House & Moorhouse. However [illegible] *Muriel's Wedding* [illegible] Young, it is neither a crowd pulling comedy nor ground breaking art house product.

[illegible]

WILLIAM SHAKESPEARE'S HAMLET
(LONG VERSION)

Directed by Kenneth Branagh. Producer: David Barron. Screenplay: Kenneth Branagh. Director of photography: Alex Thomson. Production designer: Tim Harvey. Editor: Neil Farrell. Costume designer: Alex Byrne. Music: Patrick Doyle. Cast: Kenneth Branagh (Hamlet), Richard Briers (Polonius), Julie Christie (Gertrude), Billy Crystal (First Gravedigger), Judi Dench (Hecuba). Australian distributor: Columbia TriStar. USA 1997. 242 mins.

Let [illegible] of the task Kenneth Branagh has set himself [illegible] to which he [illegible] pulling it off. To [illegible] through [illegible] *William Shakespeare's Hamlet* is [illegible] like marriage, not to be entered upon lightly or ill advisedly. Not many stage directors [illegible] keeping audiences in their seats for over four hours, and [illegible] have become almost [illegible]. When, for instance, has [illegible] ever seen [illegible] instructions from Polonius [illegible] second gravedigger? Well, in his film Branagh has spared us nothing and the result is pretty remarkable, a film considerably longer than *Lawrence of Arabia* or *The English Patient* and much more entertaining than either of them.

My [illegible] of the [illegible] version [illegible] praised it as "a fine, vigorous [illegible] film", which deserves a [illegible] with a big popular audience. Nevertheless [illegible] had misgivings about the [illegible]. Perhaps [illegible] would be [illegible] too much of a good thing. Perhaps the [illegible] supporting [illegible] with several big names [illegible] might be used in the two-hour job [illegible] work. Perhaps there would be [illegible] reason for the [illegible] scenes. Although [illegible] long [illegible] even with an intermission, and there are some consolations, [illegible] dying Hamlet [illegible] those who think they know all [illegible] to offer should certainly [illegible] advantage of the [illegible] season [illegible] being given.

What does this longer version contain that the two-hour one doesn't? The [illegible] opening scene [illegible] in which Nicholas Farrell as Horatio [illegible] intelligent, [illegible] the [illegible] like Norway [illegible] in Denmark. As a [illegible] Rufus Sewell's Fortinbras [illegible] wonderfully [illegible] shots [illegible] his army [illegible] the snow [illegible] background [illegible] the film, and the sense of [illegible] the Danish borders [illegible] complementing the [illegible] at the court at Elsinore [illegible] power and meaning to the way in which Fortinbras takes charge at the end. Many productions simply cut Fortinbras [illegible] while [illegible] of the play [illegible] contrast with Hamlet [illegible]. Here is a young man [illegible] contemplate [illegible] expedition [illegible] and Sewell [illegible] foil for Branagh's Hamlet.

The two [illegible] of [illegible] the old King of Norway may not [illegible] much, but they are not irrelevant [illegible] the [illegible] appearances of John Gielgud and Judi Dench [illegible] as Priam and Hecuba. These are no more than characters mentioned in a speech from a play quoted by the Player King ([illegible] Charlton Heston). It is hard to justify their appearance: they are not presented

Paradise Road

Directed by Bruce Beresford. Producers: Sue Milliken, Greg Coote. Executive producers: Andrew Yap, Graham Burke. Scriptwriter: Bruce Beresford. Director of photography: Peter James. Production designer: Herbert Pinter. Costume designer: Terry Ryan. Sound recordist: Gary Wilkins. Cast: Glenn Close (Adrienne Pargiter), Frances McDormand (Dr Verstak), Pauline Collins (Margaret Drummond), Cate Blanchett (Susan McCarthy), Jennifer Ehle (Rosemary Leighton-Jones), Julianna Margulies (Topsy Merritt), Wendy Hughes (Mrs Dickson), Johanna Ter Steege (Sister Wilhelminah), Elizabeth Spriggs (Mrs Roberts), Pamela Rabe (Mrs Tippler). Australian distributor: Roadshow. Australia, 1997. 114 mins.

A significant feature of feminist studies and of biblical studies is the telling of and listening to women's stories. Politics has been the preserve of men. Ethnical controversies have been largely fought by men. Biblical stories are interpreted in the light of male figures like the Hebrew patriarchs (Abraham, for instance, with scant regard for Sarah's story). We all of us, men and women, need to acknowledge and appreciate the women's stories and the fresh perspectives they bring to interpreting the human condition.

Paradise Road, though written and directed by Bruce Beresford, is a movie of women's stories. The final credits refer to the screenplay's being based on "reminiscences" of survivors of the Sumatran prisoner-of-war camps. These reminiscences are the women's truth – truth with emotional feeling. We are familiar with the movie and mini-series versions of *A Town Like Alice*[1], or of the British propaganda stories from 40 to 50 years ago like *Odette* (Herbert Wilcox, 1950) and *Carve Her Name with Pride* (Lewis Gilbert, 1958). Gaylene Preston's documentary war reminiscences of New Zealand women offered a significant contribution: *War Stories* (1995). But they are comparatively few. *Paradise Road* shows how we need more.

The movie is advertised: "From the director of *Driving Miss Daisy*". We can recall his sensitivity in directing *The Getting of Wisdom* (1977), *Puberty Blues* (1981), *Crimes of the Heart* (1986), *The Fringe Dwellers* (1986) and *Rich in Love* (1993). But Beresford is also the director of such men's stories as *Don's Party* (1976), *Money Movers* (1979), *'Breaker' Morant* (1980), David Williamson's *The Club* (1980), *Mister Johnson* (1991) and *Black Robe* (1992). But there is no doubting Beresford's rapport with the strong cast that has been assembled from both overseas and from home. The effect of the survivors' story is felt in his direction, and in the rapport that several of the cast had with the characters they play.

Reports from the USA seem to indicate that American audiences (and critics?) took umbrage at the film and the way it presented the Japanese, dramatising their cruelty and portraying atrocities. The present climate of pro-'black armband' and anti-'black armband' views of history may mean that most seem to [illegible] stances in the 1990s and showing the past cruelty of current trading partners. But black armbands are signs of mourning, not emblems of guilt. Current generations inherit the evil of the past; they are not guilty of the events of the past, but they inherit the consequences and they have a responsibility towards redeeming the evil. *Paradise Road* is a movie of mourning.

But it is also a movie of hope, of "inspiration", a word that seems to raise the hackles of some intellectually-minded critics who want their movies to conform to alleged standards of high art which often prefers a more detached, if not objective, drama along with suffering. And it seems a short leap from "inspiring" to "sensational". *Paradise Road* is a film of great feeling. It shows a range of responses of the human spirit, ranging from self-centred to self-sacrificing.

It is the kind of commendation that Steven Spielberg was aiming for in making 1993's *Schindler's List* (which also touches on all these aspects of suffering). Each film is aimed at the wider popular audience. To understand the Holocaust, one might see *Shoah* (Claude Lanzmann, 1985). But for the movie-going public to sit through a movie of such a serious and grimly graphic subject, the filmmakers must be able to combine themes of evil with themes of suffering, with heroics of self-sacrifice, and show possibilities of redemption while not undervaluing the horror of the evil. This is what Beresford has done, showing horror and brutality more explicitly than he might have been able to 15 years ago, while showing how women were able to draw on deep resources to survive and help others survive such an ordeal.

The cast works as an ensemble. While Glenn Close has top billing and plays the conductor of the humming orchestra that the women create in the camp, and the music, including the *New World Symphony* and "The Londonderry Air", is based on the musical scores from surviving manuscripts, other women are to the fore.

Yes, they do represent a range of [illegible] one might expect of a film dealing with this; they might be seen as types, but the actors generally endow them with a form of life that makes them all genuine. Pauline Collins' dedicated missionary, Cate Blanchett's country-girl nurse, Pamela Rabe's [illegible]. Glenn Close's Adrienne Pargiter is the good woman light years away from Marquise de Merteuil or Cruella de Ville. But Frances McDormand's rough German doctor, with cigar and riding crop, may be too much of a [illegible] from the balance of the film. Johanna Ter Steege gives a robust performance as Sister Wilhelmina, one of the Dutch nuns imprisoned in the camp (she had conversations with an 84-year-old survivor from Holland).

Peter James' photography has a luminous beauty – vistas of mountains and moist jungle – which makes us wonder how this cruelty can be perpetrated in such surroundings. He and Beresford did the same with *Black Robe* and its beautifully imaged Canadian settings, telling the story of a harsh physical journey and a spiritual awakening of conscience and [illegible] event through torture. One might also invoke those comparisons with his African drama *Mister Johnson* and *A Good Man in Africa* (1994), although they lack the obvious high-spirited heroism.

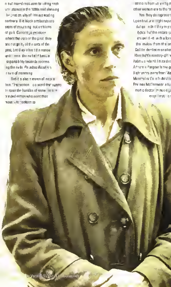
The difference between the journeys in *Black Robe* and *Paradise Road* is that, in the former, Laforgue (Lothaire Bluteau)'s self-sacrificing for others and [illegible] maturation in the Christian Gospel, while in the latter the women's fulfilment lies in saving themselves and one another. The spirituality of the women is [illegible] as able to link the human spirit, or memory, able to find common [illegible] of differing cultures and overcoming [illegible]. It is also shown as transcending ideologies as the Japanese captors succumb to beauty. The unexpected sequence where Sato (Clyde Kusatsu), the sadistic guard, takes [illegible] at gunpoint [illegible] a Japanese song is surprising and moving.

Musicians and prisoners was also the subject of Arthur Miller's *Playing for Time* (Daniel Mann, telefeature, 1980) with Vanessa Redgrave and Jane Alexander. It has an Auschwitz setting.

Beresford is a director who employs his skills in making accessible films with an unobtrusive style. He is at his best with a strong narrative and placing characters in a challenging environment. He is not a director of flashy techniques or spectacular flair. *Paradise Road* is one of his satisfying, decent, intelligent and moving films; it communicates with the audience rather than drawing attention to itself.

This has been a man's review of this film of women's stories. It is now time for me to stand back and listen to and appreciate a woman's review.

PETER MALONE



Dr Verstak (Frances McDormand).

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[1] *A Town Like Alice* (Jack Lee, 1956) and Nevil Shute's *A Town Like Alice* (David Stevens, mini-series, 1981).

inreview

Films

continued

[illegible] a play, but as if we [illegible] Gielgud could never [illegible] less than [illegible] Branagh [illegible] Shakespeare [illegible] the players [illegible] all [illegible] reveal of [illegible] actor [illegible].

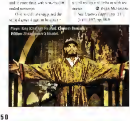
[illegible] longer version are Richard [illegible] who deliver [illegible] half dozen lines as the English ambassador [illegible] sums up the final carnage [illegible] Gérard Depardieu [illegible] Reynaldo. In none of the fifteen [illegible] Hamlets I have seen on stage or screen has Reynaldo [illegible] appeared, but with Depardieu [illegible] a whole scene in which Polonius sets Reynaldo to spy on his son Laertes in France [illegible] importance [illegible] which is nominal to the plot's development. [illegible] and Polonius watch Hamlet with Ophelia; Hamlet and Horatio watch the King during the play [illegible] seems to [illegible] Richard Briers' Polonius to elaborate his [illegible] and [illegible] contempt.

One would have supposed the [illegible] dagger [illegible] and perhaps [illegible] Simon Russell Beale [illegible] engagingly [illegible] Blessed [illegible] Not [illegible] of the film's [illegible] preconception [illegible] watched by [illegible] the [illegible] Hamlet's [illegible] between the [illegible] Hamlet's [illegible] with [illegible] between [illegible] and [illegible] all of these [illegible] the illumination of [illegible] and [illegible] landscape.

[illegible] Branagh's [illegible] in the [illegible] physical [illegible] essentially quibbles [illegible] with [illegible] Branagh appears [illegible] the old adage about prophets in their own country: not [illegible] in this [illegible] a [illegible] moving [illegible] experience.

● BRIAN McFARLANE

See *Cinema Papers*, no. 11[illegible], June 1997, pp. 18-9.


Player King (Charlton Heston). Kenneth Branagh's *William Shakespeare's Hamlet*.

Microcosmos: Le Peuple de l'Herbe

MICROCOSMOS: LE PEUPLE DE L'HERBE

Directed by Claude Nuridsany, Marie Pérennou. Producers: [illegible] Jacques Perrin, Christophe Barratier, Yvette Mallet. Camera: Claude Nuridsany, Marie Pérennou, Hughes Ryffel, Thierry Machard. Editors: Marie-Josèphe Yoyotte, Florence Ricard. Sound: Philippe Barbeau, Bernard Leroux. Original music: Bruno Coulais. Narration: Kristin Scott Thomas (US [illegible] version). Australian distributor: Newvision Films. France, Switzerland and Italy, 1996. 77 mins.

Microcosmos: Le Peuple de l'Herbe opens in the clouds with [illegible] choral voices on the soundtrack [illegible] otherworldly [illegible] about to take place [illegible] the heavens. After a [illegible] descent, [illegible] we find ourselves [illegible] in the grasses of a summer meadow. There is to be a meeting with the people of the grass – the bees, the ants, the spiders, the dragonflies, the caterpillars, the beetles, [illegible] and, as we look down [illegible], we have suddenly shrunk, like Alice, to the same size as a caterpillar on a toadstool.

From these ethereal beginnings the next sequences on the ground [illegible] *Microcosmos* [illegible] documentary [illegible] *Microcosmos* [illegible] the [illegible] narrative [illegible] of the lecture [illegible] and delivers its observations with a [illegible].

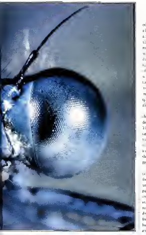
Cameras tilt up and down stems and pass across [illegible] reveal the [illegible] behaviour and the [illegible] the 'people' of the [illegible] with a dramatic [illegible] magnification [illegible] fills the screen. *Microcosmos* [illegible] awarded the technical excellence at Cannes last year [illegible] and tribulations in the lives of its subjects.

The filmmakers haven't [illegible] in their [illegible]: it took them 15 years of research, two years to develop the equipment and three years to film. The [illegible] takes place within, as they say, a few square metres in the Aveyron region of southern France, sort of midway between the Midi and the Pyrenees.

[illegible] *Microcosmos* [illegible] a summer's day and a night. At the [illegible] a passing [illegible] the [illegible] light. Ants and [illegible] to [illegible]. A [illegible] to land. A flower is opening in a poppy field. When [illegible] itself [illegible]. A [illegible] in the field.

[illegible] to [illegible] by [illegible] where the smaller [illegible] a [illegible] frame. Nothing more is [illegible] and we are left on our own to wonder at all. The only explanatory graphics are the [illegible] that list the creatures as though they were the cast, in order of appearance.

Only several shots in the entire film offer a human perspective, with fields, trees and ponds [illegible] their usual dimensions. Directors Claude Nuridsany and Marie Pérennou have had complete faith in the power of the observations of the minuscule in *Microcosmos* to hold



one's [illegible]. However, the d[illegible] direction to explain is perhaps for some its strength, for others [illegible] weakness.

As the day grows warm in *Microcosmos*, its inhabitants are observed at work, their every [illegible] given [illegible] with the [illegible] music from Bruno Coulais and [illegible] Philippe Barbeau and Bernard Lemoine. A [illegible] like Sisyphus is pushing a [illegible] round [illegible] away with its back legs until the journey is briefly halted. The [illegible] become impaled on a [illegible] protruding from the ground [illegible] are heard on the soundtrack. Like spectators at the [illegible] we wonder [illegible] will he manage it?

A ladybird at the [illegible] for space on [illegible] with [illegible] and the ladybird is [illegible] for a while. Two stag beetles battle for we know not what, horns locked in combat as they lift each other aloft like bulls do up a toss and [illegible] their opponent down [illegible] knock out [illegible]. Then [illegible] the ground [illegible] with the pecking of a pheasant [illegible] of what appears to be [illegible] horrifying.

Two snails move towards each other and make [illegible] against a background of [illegible]. Ladybirds are seen copulating [illegible] towards [illegible] and [illegible] as the [illegible] gathered with [illegible] together [illegible] followed by [illegible] to a fantastic sort of purple-hatted caterpillar eating [illegible] and [illegible] horse [illegible] nearly [illegible] into a spider [illegible] the larder.

The height of summer brings a [illegible] like daylight and with [illegible] harsh winds. The [illegible] caterpillars [illegible] anything [illegible]. Anticipating the [illegible] seen pulling giant grass sheaves to a [illegible] underground.

When the skies do open [illegible] last [illegible] fall to the ground with the [illegible] of cannonballs [illegible] the surface of ponds and the [illegible] of the earth. In [illegible] the water [illegible] the ground seems to pass the land [illegible] water drops [illegible] like a [illegible] from a [illegible]. An everyday occurrence, but in giant close-up and [illegible] looks [illegible].

Other [illegible] the [illegible] plant among [illegible] from under a large and delicious leaf [illegible] serve a [illegible] of fluffy heads [illegible]. A [illegible] shot [illegible] of long [illegible] caterpillars [illegible]. The [illegible] of *Microcosmos* comes from both the [illegible] aspects of the [illegible] on screen.

Towards the [illegible] close [illegible] night and the [illegible] creatures. Night lives of [illegible] the wonderful [illegible] observed [illegible] Hermes [illegible] has produced a [illegible] on this world of [illegible] the [illegible] as well.

A wildlife documentary [illegible] hot [illegible] the cinema, [illegible] *Microcosmos* is much more than that, and it needs to be seen big. It works without a guiding presence, without the [illegible] exuberance of a David Attenborough [illegible] *(Life in Earth)* [illegible] anyway. As its makers anticipated, *Microcosmos* restores a sense of wonder.

Jane Freebury

Director Claude Nuridsany and Marie Perennou, *Microcosmos: Le Peuple de l'Herbe.*

DOLPH LUNDGREN
TWO ASSASSINS.
ONE MISSION.
NO WAY OUT.
A RUSSELL MULCAHY FILM
SILENT TRIGGER

Video

SILENT TRIGGER

Directed by Russell Mulcahy. Producers: Silvio Muraglia, Nicolas Clermont. Scriptwriter: Sergio Altieri. Director of photography: David Franco. Production designer: Gilles Aird. Editor: Yves Langlois. Music: Stefan [illegible]. Cast: Dolph Lundgren (Shooter), Gina Bellman (Spotter), Conrad Dunn (Supervisor), Christopher Heyerdahl (O'Hara), Emma Stevens (Target Woman). Australian distributor: Buena Vista Home Video. USA. Video: 1996. [illegible]

Almost 15 years after he was chasing giant [illegible] around [illegible] in Broken Hill, director Russell Mulcahy was shooting action man Dolph Lundgren in *Silent Trigger* against a similarly wild [illegible]. After *The Shadow*, the [illegible] underrated [illegible] and decidedly [illegible] feature from 1994, it was perhaps inevitable that the next step would be to disappointment. *Silent Trigger*, a low-key and perfunctory revenge scenario [illegible] apparently shot [illegible] deals with only a production design budget [illegible] megalomaniac [illegible] sounds per minute. Of course, *Silent Trigger* is [illegible] the [illegible] (and while we're at it, sounds awesome) as we've come to expect nothing less from Russell Mulcahy, but [illegible] catch its makers tried to ensure [illegible] his [illegible] let or Dolph fans. Unfortunately [illegible] the two that revolve [illegible] of the [illegible] Shooter (Dolph Lundgren) to pull the trigger at the required moment could [illegible] premature [illegible] with [illegible].

The details [illegible] a government/master military sniper [illegible] into a [illegible] finger [illegible] by his own team. He goes on the run [illegible] with the obvious [illegible] female all [illegible] partner, Spotter (Gina Bellman), who also happens to specialise [illegible] the technical [illegible] status required [illegible] the [illegible] of his super [illegible] computer [illegible] super [illegible]. With or without technology, the previously unknown Gina Bellman stays impressive as Spotter. The cast remain faceless except for the appearance of Christopher Heyerdahl (so [illegible]) as O'Hara. Naturally [illegible] excluding the [illegible] clad dead and dying [illegible] percentage of whom get [illegible] bullet wounds with some detail. Two helicopter crash-and-burns. [illegible] Night Vision. Shooter as a [illegible] Gun-to-face stand-offs. A [illegible] Shooter [illegible] drug-addled security guard [illegible] computer-generated [illegible]

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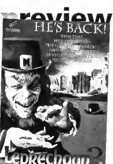

HE'S BACK!
THIS TIME HE'S TAKING OVER THE GAMBLER'S PARADISE AND PLAYING IT IN LAS VEGAS UNTIL HE FINDS HIS POT OF GOLD!
Leprechaun 3

Films

continued

Shooter locks his hits. Shooter walks off into the future, fully loaded.

Well beyond the opening credits that include writer Sergio Alterti and composer Stefano Mainetti, who has pumped out scores for everyone in the Italian film industry from Lucio Fulci (RIP) to Lamberto Bava, you could be forgiven if you think you're viewing some sort of Italian wonder-sleaze epic. While *Silent Trigger* has an unhealthy glow it's no latter-day giallo; neither does it shine as gung ho myth work-out. The rare truly kinetic moments only occur between armed combatants. There's no snappy banter of the type that made *Ricochet* a minor sleaze classic; instead, we're saddled with meaningful lighting, silence and less. *Silent Trigger* is just plain dull – a fast forward exercise for fingers. ● MICHAEL HELMS

LEPRECHAUN 3

Directed by Brian Trenchard-Smith. Producers: Jeff Geoffray, Walter Josten, Henry Seggerman. Scriptwriter: David DuBos, based upon characters created by Mark Jones. Director of photography: David Lewis. Editor: Daniel Duncan. Music: Dennis Michael Tenney. Cast: Warwick Davis, John Gatins. Australian distributor: First Release Home Video. USA. Video. 1995. 90 mins.

Some of this writing about *Leprechaun 3* happened late on 17 March, St Patrick's Day. No green liquids were consumed during the course of the review. Trimark Pictures really got lucky when it released the initial piece of blarney *Leprechaun* (Mark Jones, 1993), to a grateful American public. It's actually a wonder, in that post *Freddy/Chucky* kind of world, that no one hadn't already launched a global leprechaun horror franchise – it's not like we're totally lacking in mainstream celluloid leprechauns to react to, either. Whatever, box office gold, especially when it comes in pots, often creates the urgent need for a sequel and sometimes a second and third produced back to back. Enter Brian Trenchard-Smith, well rounded Australian action director now working out of L.A., who could've been slaving on his television war epic *Sahara* when the first *Leprechaun* sequel cruised through North American cinemas. Deserting the desert, he stepped into helm *Leprechaun* through its second and third sequels (both of which received US theatrical releases), once again working for producer Henry Seggerman, for whom he'd made *Night of the Demons 2* (which, incidentally, was scored by expatriate Aussie, Jim Manzie).

All *Leprechaun* movies so far have featured a prosthetic-coated Warwick Davis as the trickster fantasy creature. All *Leprechaun* movies so far and in the future will have to straddle that uneasy void between fear and laughter. The first *Leprechaun* careens into the latter attribute early on and stays there, although, of course, it was strong enough to firmly establish the main character. The second (directed by Rodman Flender) we can't vouch for. As presented by special make-up effects designer Gabe Bartalos (*Frankenhooker*), Davis looks evil (and even rotting) throughout *Leprechaun 3*. A lesser concentration on the one-liners allows for a greater focus on the well-engineered acts of mayhem (which this time includes, amidst your usual chainsaw dismemberment, a guy being turned to slot, and a woman's breasts, butt and lips swelling as far as the human skin will stretch until they pop). An Elvis impersonator even gets the hot foot!

Appropriately set in Las Vegas (*Leprechaun 4* is set in outer space), where Davis is led in a frantic search for a coin missing from his pot of gold, *Leprechaun 3* immediately gets down to business with a mouthful of toe amputated through the teeth of our mean, green evil hero. We also immediately know the new amputee is completely crazed when he just wacks on a bandage and toddles off to conspire about world domination. Like this violence is real. Before you realize you're dwelling on the banalities of the supporting characters' lives, you're back to quality time with the leprechaun. The best piece of action happens when a phone sex operator steps through the television set, sits on a guy's lap and strips off, revealing herself as the robot sex terminator she really is. Amazingly this scene is reproduced as a still on the great *Leaving Las Vegas*-like slick for the video release.

Leprechaun damage not previously mentioned includes a strangulation, five eyeball removal, a sledgehammer to the balls and fun in hospital with a patient printout. Sadly, there's no gaudy Vegas chapel ready for the service to put his ashes to rest when he meets the hot end of a flamethrower.

Leprechaun 3 deserves to play endlessly at the Crown Casino's 24-hours-a-day Gambling Filmfest. Eight shillelaghs out of 10.

● MICHAEL HELMS

Naza.

ALSO NOTED

MONOLISSA AND NAZA

You never know what's going to turn up in the *Cinema Papers* mailbox, like these twin samplings of tedious Asian trash cinema. Both infernally destined for eternal play on some despotic adults-only cable station, *Monolissa* and *Naza* are products of the Master Film Corporation.

Master Film is headquartered in Singapore but maintains a registered office in Bangkok, which in all likelihood is the vicinity where the performers for both films were discovered. Both films, devoid of any hardcore footage, also lack seriously technical ability but remain hard – hard to watch, even on fast forward. Jiggling cellulite falls off the screen at odd angles and a great lighting effect is achieved by just leaving the room dark! The camera is often lucky to capture any sort of image.

Monolissa and *Naza* are undated (they feature apparently Indian opening credit titles), but weren't shot recently. *Monolissa*, we think, is a reference to its (barely audible) music soundtrack. However, it does share beefed up audio effects with its stablemate. *Naza* actually does get nastier when they break out the leather and rubber appliances. *Naza* also sports a louder music track that's pure Asian disco. Both films were produced by Winston Wong. The casts include Rammean, John Ann Marie and Abbie.

In the world of rock bottom soft porno video, *Monolissa* and *Naza* aren't even in the ball park – or, should that be, inner-city video grindhouse. ● MICHAEL HELMS

Naza.

inreview

Books

HARVEY KEITEL
THE ART OF DARKNESS

Marshall Fine, HarperCollins, 288pp., [illegible]

When Martin Scorsese was [illegible] *Mean Streets* in 197[illegible], Harvey Keitel and Robert De Niro [illegible] between them who should play the major [illegible] Keitel was to play the lead, but [illegible] character [illegible] De Niro [illegible] [illegible] Scorsese [illegible]

De Niro [illegible] Johnny Boy. [illegible] at all [illegible]

The [illegible] the [illegible] De Niro and the rest [illegible] history. De Niro's [illegible] overdrive, and Keitel [illegible] less left [illegible] to play the [illegible] Marshall Fine writes, Keitel [illegible] [illegible] De [illegible] just walking through [illegible]

Keitel was born in Brooklyn in 1939, the son of Jewish [illegible] from Europe. He grew up [illegible] [illegible] the Marines [illegible] mythology and philosophy [illegible] [illegible] young man he was attracted to the [illegible] of James Dean and Marlon Brando:

related to James [illegible] He was in a [illegible] that we were in. I never related [illegible] I was always [illegible] [illegible] I always [illegible] [illegible] people such as Brando, Beatty and John Cassavetes [illegible] [illegible]

I began to want to be less of a [illegible] hero and [illegible] what [illegible] [illegible] were.

Keitel [illegible] the Marines and got a job as [illegible] reporter [illegible] make [illegible] the [illegible] Keitel [illegible] listening to tales of [illegible] violence and [illegible] [illegible] that [illegible] the [illegible]

It was while Keitel was a [illegible] [illegible]

his first feature, *Who's That Knocking at My Door?* Keitel [illegible] Scorsese [illegible] [illegible] the film [illegible] finish [illegible] financing, and some of the script [illegible]

The [illegible] [illegible] Keitel went back to the [illegible] in 1973 [illegible] he lead in *Mean Streets*.

[illegible] De Niro [illegible]

Here [illegible] the [illegible] working [illegible] [illegible] But that [illegible] My [illegible] was of a working [illegible]. The guy I [illegible] [illegible] De Niro was [illegible] and just a [illegible] Keitel's work.

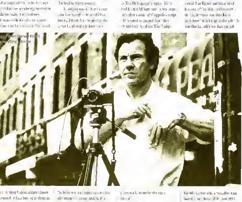
One [illegible] to become a [illegible] when Francis Ford Coppola offered Keitel the lead role in *Apocalypse Now* in 197[illegible] in The Philippine jungles. Keitel had [illegible] of Coppola's script. [illegible] [illegible] for The Godfather [illegible]

Coppola was abandoning the film [illegible] and they waited for Marlon Brando to become available. [illegible] demanded [illegible] with Coppola because he wanted to be free for the [illegible] another movie he had lined up.

In [illegible] Keitel [illegible]

Had I known then what I know now, I would have kept my mouth shut longer and had them shoot [illegible]

[illegible] splashed around the world that Keitel had been fired because of [illegible] [illegible] that [illegible] the job [illegible] was the [illegible] of that [illegible]


[illegible] Harvey Keitel [illegible] Wayne Wang's *Smoke*.

begin to attend [illegible] classes. He [illegible] [illegible] Keitel [illegible] classes [illegible]

[illegible] Keitel first appeared [illegible] Edward Albee [illegible] *The American Dream*. [illegible] He [illegible] Sam Shepard's [illegible] *Thursday* [illegible] Off Broadway [illegible] Martin Scorsese and his life changed forever, Keitel says:

Marty and I [illegible] and [illegible] [illegible] in the [illegible] that I was raised Jewish and that Marty was raised Catholic [illegible] We became friends [illegible] we had the same feelings about the same problem.

Scorsese [illegible] him as the lead in

De Niro [illegible] [illegible] [illegible] De Niro [illegible] Keitel [illegible] of [illegible]

At the same time, Keitel was appearing in *Death of a Salesman* on Broadway [illegible] the film. He [illegible] [illegible] writes that they would [illegible] the Actors Studio, then spend hours improvising scenes and [illegible]

Keitel [illegible] research

[illegible] to make the [illegible]

But [illegible] Keitel [illegible] while Coppola [illegible] and worked in [illegible] Coppola [illegible] the movie [illegible]

Keitel recalls the experience of working with [illegible]

I didn't think [illegible] We clashed. It was a matter of a young [illegible] [illegible] [illegible]

Coppola also wanted Keitel to sign [illegible] contract that would [illegible] Coppola's studio. The shooting was then behind schedule and

Keitel's career went into a nosedive that lasted until [illegible] 198[illegible] and 1991 Keitel [illegible] There [illegible] I couldn't get any work. It was beyond weird [illegible] hell."

[illegible] *The Duellists*, [illegible] *The Border*, [illegible] *Taxi Driver* [illegible] *Obsession* and *The Last Temptation of Christ*, in which Keitel played Judas [illegible]

But Keitel's [illegible] in *Apocalypse Now*, Martin Sheen, was [illegible] he said that Harvey Keitel was "always searching for new ground to reveal [illegible] the things most of us are reluctant [illegible] Harvey explores those areas."

[illegible] working, Keitel [illegible] Orson Welles [illegible] ready to experiment. He did [illegible] films, most of which weren't released in Australia.

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Books

continued

In contrast, Keitel's personal life improved and in 1982 he met the Italian actor Lorraine Bracco. They married and had a daughter Stella. Keitel helped his wife's career, but in 1990 when she was starring in a film alongside Edward James Olmos, she fell in love and left the marriage, taking Stella with her.

It was the bleakest time in Harvey Keitel's life, and he thought he wouldn't recover. But help was round the corner in the form of Quentin Tarantino, who came on the scene and wanted Keitel in *Reservoir Dogs*. Keitel heard this on the New York grapevine and rang the young man, and a new partnership and genre were born.

Tarantino confessed, "I always had Harvey in mind as the perfect guy to play this character, but I never dreamt he'd do it." Keitel hustled for Tarantino and helped him cast the film and raise the money.

Keitel was also offered a gangster part in Warren Beatty's *Bugsy*, for which he received his first Oscar nomination, and in Ridley Scott's *Thelma & Louise*, where he played an honest, sympathetic cop. When these films came out there was no looking back.

One American critic now wrote of Keitel,

> That kind of risk taking in a career is unusual: working with first time directors, working overseas instead of building a career in Hollywood. But Harvey's done that a number of times.

Janet Maslin of *The New York Times* also wrote, in what might be an overstatement,

> He is one of a half dozen people who are essential to keeping the independent sector alive. He's as important as John Sayles.

In the last chapters of Marshall Fine's biography, he chronicles a more public Keitel whom we've come to be familiar with, especially when Jane Campion approached him to play the rôle of the gentle recluse, Baines, in *The Piano* (1993). The film won the *Palme d'Or* and then Keitel went on to win the American Film Institute award for best actor. In 1994 Tarantino's *Pulp Fiction*, which Keitel also appeared in, also won the Palme d'Or.

Bad Lieutenant, *Smoke* and *Clockers* followed, and in 1996 Keitel was honoured with a Tribute at the San Francisco International Film Festival. He had appeared in sixty films over thirty years and told young filmmakers to find their own voice: "I can't urge people enough: make your own films. Do not wait for Hollywood. Hollywood is a myth!"

Keitel found out the hard way what it takes to be independent. He has helped pave the way for younger actors and directors, and will probably continue to take risks and be unpredictable. There is still a historic element to his work, and there are only a dozen or so of his films where he reveals his sensitive side which he spoke about all those years ago when James Dean's movies were hits. Marshall Fine believes Harvey Keitel is "an actors' actor" and his well-researched biography is a pleasure to read. ◆ MARGARET SMITH

Books Received

BLACKROCK
THE SCREENPLAY

Nick Enright, Currency Press, Sydney
1997, 104 pp, $17.95

EMPIRE BUILDING
THE REMARKABLE REAL LIFE STORY OF *STAR WARS*

Garry Jenkins, Simon & Schuster, London, 1997
304 pp, $39.95

LOVE SERENADE
THE SCREENPLAY

Shirley Barrett, Currency Press, Sydney
1997, 114pp, $17.95

SONG OF SURVIVAL
WOMEN INTERNED

Helen Colijn, Millennium Books, Alexandria, NSW
1996, 216 pp, $12.95

The true story that inspired the film *Paradise Road*. Re-released to tie in with the release of *Paradise Road*.

TAKING PICTURES
INTERVIEWS WITH CONTEMPORARY BRITISH FILM-MAKERS

Graham Jones (interviewer), Lucy Johnson (editor)
British Film Institute, London, 1997, 132 pp, £10.99

AN UNSEEMLY MAN

Larry Flynt with Kenneth Ross, Bloomsbury Press
London, 1996, 285 pp, $15.95

WHO IS ANDY WARHOL?

Colin McCabe, Mark Francis, Peter Wollen (editors), British Film Institute and the Andy Warhol Museum, London, 1997, 182 pp., £13.99

Panavision to buy the Samuelson Group

by Fred Harden

AT THE TIME of *Cinema Papers'* going to press there were unconfirmed reports of the sale of the Samuelson film group to Panavision Inc. Apparently, the £37.5 million deal ($78.6m) was only waiting for confirmation at a 5 June meeting of shareholders of the UK company Visual Action Holdings PLC, which owns the international Samuelson Film Group, along with a number of other corporate meeting service and audio visual hire companies, including Victor Duncan Inc. in the USA.

Denis Noonan, CEO of Samuelson Group (Australia) Pty Ltd, believes that it will be business as usual for the Samuelson divisions worldwide, with Panavision appreciating the income from the "wider than just Panavision equipment" hire and service business that Samuelsons offer the film industry. Noonan was due to head to the USA for talks in June and could only say that he saw "the acquisition as a positive move for the Samuelson Asia Pacific Group as it places us with an organization whose total focus is on the film industry".

The build up to the acquisition was an opportunity for gossip, with speculation (and concern) around the local industry that Samuelson would turn into a Panavision only hire company. However, it seems a highly unlikely move, at a time when the US company cannot supply enough equipment outside Hollywood to fully service local demand. The latest Panavision cameras come out for a production and head straight back. At best, they stay for a few days on display at local trade events, all of which makes the task harder in promoting the Panavision product to the local DOPs. There have been Australian productions who wanted to use Panavision gear and who have resorted to bringing it out to Australia direct.

This has meant that the rôle played by the Samuelson Group as Australian agents for Arriflex cameras and lighting gear has been an important part of the company's business. How Arri will see the new relationship Noonan couldn't say, but felt that its extensive service and spare parts support for Arri were reasons why the German company might retain the status quo. There certainly seems to be no conflict with the Arri lighting division, and Noonan hoped they could retain the Australian lighting dealership.

What the sale means is better understood when the financial basis for the acquisition is spelt out. The profit figures quoted for the whole of Visual Action's Film Group for 1996 were £3.4 million on a turnover of £41.6 million (down by around a million pounds from 1995, although turnover increased in that time). The company report says that the sale was prompted by disappointing financial performances in some parts of the division over the past two years. They also believed that the market was about to become increasingly competitive due to the recent recapitalization of Panavision.

The build up to the acquisition was an opportunity for gossip, with speculation (and concern) around the local industry that Samuelson would turn into a Panavision only hire company.

Panavision listed on the New York Stock exchange in November last year and a public offer saw Panavision valued in May 1997 at approximately US$322.2m ($410.18m). The Panavision company had an after tax income for 1996 of US$13.3m ($16.9m) on revenue of US$124.6m.

The value to Panavision of Samuelson and the other film hire companies in the group is placed clearly in perspective by the Visual Action statement, which quoted a figure of 9 percent of the Film Group's turnover being from its Panavision hire agency. This makes it obvious that the purchase is a way for Panavision Inc. to acquire a network of at least profitable film equipment rental companies while maintaining its existing outlets.

It also shows an optimistic view towards the future of film and the local industry.

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Community assessment panel.

Censorship and the film festival

by Gabby Stein

CATHY LUMBY, AUTHOR of *Bad Girls*, writes that pornography can be usefully understood as "a blister – a tender spot on the social skin which marks a point of friction". This social wound has recently been exhumed (does it ever go away?) and picked at by the zealous fingers of the bureaucracy in the name of censorship and moral reprehension. Censorship is back on the political agenda and in the public arena and, with the recent furore over the classification of X rated videos, some may be wondering about the future of film classification in Australia. As Australia's film festival season approaches, there are growing concerns about festivals and the application of the recent Federal censorship legislation in a climate of conservatism and moral panic ...

The new *Classification (Publications, Films and Computer Games) Act* 1995 (the Act) which came into effect in January 1995 unified the censorship process across Australia. The National Scheme now complements the State legislation which provides for the enforcement of the classification of films, using the *National Classification Code* (the Code) as guidelines.

Presently, film festivals can import films directly without classification from the Office of Film and Literature Classification (OFLC) if certain conditions are met. The Director of the Classification Board, however, retains the power to: firstly, revoke approval for an organization to conduct film festivals and, secondly, not approve a film to be held in the particular festival. In order to meet the conditions enabling an organization to hold film festivals the organization should submit details of its aims and conditions of screening, among other criteria (i.e. the audience is over 18, the reputation of the organization and its cultural focus). The organization then must submit titles and synopses of all relevant films. The Director can decline to grant approval (or an exemption from classification requirements) for a film and request the organization to submit the film for classification to the OFLC for approval. If the film is classified as X or refused classification, then the Director will not grant an exemption. When making a decision about whether the film is to be exempt or not, the Director will have regard to section 11 of the Federal Act which takes into account standards of morality accepted by reasonable adults, artistic merit and the intended audience.

On the face of it, the process, now unified and regulated by the Federal Act, does not seem to be different from what happened with festival films in the past. In fact, John Dickie, Chief Censor, remarked that there were "no changes at all", that this situation had always been thus. Ross Tzannes, former president of the Sydney Film Festival, suggested that in substance this might be the case, however, the requirements detailed above were previously administrative in character. The *Customs (Cinematograph Films) Regulations* allowed for the importation of films into Australia for the purpose of festivals without being classified. This administrative "arrangement" was implemented by Don Chipp (Commonwealth Minister for Customs and Excise 1969-1972), who told the film festivals that they did have to submit their titles and synopses as well as meet certain conditions, but if these were met he would turn a 'semi blind eye'. It was understood that if the films were abusing the 'privilege' that this arrangement gave them, then their rights to hold film festivals would be cancelled. Tzannes remarks that is was a "strike one and your out" policy.

What is fundamental to recognize here is the difference of approach is that previously it was thought that the OFLC could reserve the right to look at any film for *informative* reasons only. The rationale was that this acted as a kind of check on the festivals, i.e., made sure they weren't showing snuff movies every week, for example. The recent Federal legislative changes do two things. Firstly, they embody this process or arrangement in State Enforcement legislation complemented by the National Scheme. Secondly, the Director now has the right to approve or disapprove film in a manner not previously formalized; in other words, to censor.

The recent Federal legislative changes do two things. Firstly, they embody this process or arrangement in State Enforcement legislation complimented by the National Scheme. Secondly, the Director now has the right to approve or disapprove film in a manner not previously formalized; in other words, to censor.

Paul Byrnes, Director of the Sydney Film Festival, feels that the new changes give the OFLC a "bigger stick to use on us" while at the same time trying to give the festival organizations assurances that they will not utilize these powers. Up until February 1995 the last film to be banned in Australia was *Pixote* in 1982. *Pixote* was to be shown at the Melbourne and Sydney Film Festivals in June 1982. *Tras El Cristal*, similar to *Pixote* in content, was banned in 1995. The Sydney Gay and Lesbian Mardi Gras Film Festival described the film in this way: "With an aura of brutality that is reminiscent of the early works of Buñuel and Pasolini, *In a Glass Cage* is a truly disturbing film. Meisner, a Nazi doctor living in hiding in Spain, continues his bloodlust after the war is over by torturing and murdering young boys. After a near fatal accident, he is left to live his final days in an iron lung. A young man, who is hired as his nurse, seems to know of the doctor's past and the hunter becomes the hunted. This brilliantly constructed thriller probes a moral heart of darkness, and is bound to be the most controversial film of the festival."

Both *Pixote* and *Tras El Cristal* were classified (banned) under New South Wales legislation as child-abuse films. *Tras El Cristal* was banned under the old censorship rules. This banning was contrary to the practice that had been going on under the rules in the past and film festivals sensed their vulnerability for the first time in over ten years. Queer Screen appealed the decision to ban *Tras El Cristal*, but the Federal Court upheld the original banning. Rebecca Huntley, in an article entitled "Queer Cuts: Censorship and Community Standards", cites from the judgment of the majority: "the depictions presented in [*Tras El Cristal*] are gratuitous and exploitative to the extent that they are likely to offend against the standards of the reasonable adult person". This judgement reflects the crux of the censorship debate at its most esoteric. The standards of the 'reasonable person' have been long debated in legal history. When it comes to applying these criteria in film censorship, what the 'reasonable person' may ingest is a complex and difficult issue. If festivals are to be thought of as synonymous with a more culturally specific audience, then is that audience better able to see what the rest of society can't? Is the reasonable person any one of a number of people sitting quietly in the dark at the State Theatre during June (or are they watching *Star Wars* at Hoyts)?

Huntley quotes the Director of the Sydney Gay and Lesbian Mardi Gras Film Festival, Jeff Mitchell, who expressed concerns over the government's "stepping in to control what a film festival can and cannot show, a move that has ramifications for all film festivals in this country". Despite assurances from the OFLC and a sympathetic Attorney General in NSW, the apparently safe existence of festivals was threatened by the *Tras El Cristal* experience. In light of this, Paul Byrnes comments that, "We are more vulnerable now. It is only a matter of time before we butt heads again."

The recent censorship battles about X rated materials have created a general climate of unease about the direction the government may take. The OFLC guidelines state in the National Classification Code that "adults should be able to read, hear and see what they want". They also suggest the need to take into consideration community concerns about violence, particularly sexual violence and the "portrayal of persons in a demeaning manner". The question is: What adults exactly are they referring to? These guidelines reflect a certain homogenizing ethos that permeates any discussion of censorship. In a new technological era, there is a plurality and diversity of voices and listeners (readers) that make any attempt at creating a cohesive "community" problematic.

The establishment of Community Assessment Panels (to act as a kind of added voice to the OFLC) by the Federal Attorney General Daryl Williams which has the backing of Senator Brian Harradine, suggest a more conservative approach to this issue. Cathy Lumby, in a recent article, suggests that it is time to abandon the fantasy of "community standards" and "recognise that our society is made up of diverse communities with often incompatible tastes". In this way, what becomes the most important consideration in light of implementing some sort of structure of classification is, as Lumby points out, a matter of "respecting difference". Lumby suggests that if materials are labelled in such a detailed way as to give the reader or watcher enough knowledge to make a reasonable decision about whether they would appreciate such material or find it offensive, then it is for them to make an informed decision on that basis.

Lesley Stern points out an interesting contradiction in the present censorship culture of Australia. "On the one hand there is a phobia about the masses, about new manifestations of the media in realms of popular culture, and on the other hand there is new attention to an anxious scrutiny of high culture – the Film Festival." However, it is perhaps the more marginal events, fringe films and technologies that attract the most reprehension. It is always at the periphery or borders of society that such transgressions are noted as a symptom of societal damage. The two festival films banned in Australia's history have been from the Gay and Lesbian Mardi Gras Film Festival and the recent controversy over *Hustler White* suggests a general trend in censorship criteria. Why is it that such films attract such scrutiny? What 'community' are they offending? With new Federal legislation, the ramifications may be greater for festival films as the political climate intensifies. The policing has been stepped up. Although both the State and Federal laws take into account the perspective of a particular audience and the artistic merit of the film, film festivals should continue to be a safe house where any person, reasonable or otherwise, in the knowledge of what they are getting, can see whatever they want.

◂ 23 The Alive Tribe

the floor in the corner and, if you know what lens is on it, you don't have to look through it to know what you have in the frame.

WHY ARE YOU CUTTING ON D VISION?

D Vision is a non linear editing system. It's not as complex as Avid or Lightworks and the memory of our system is only eight or nine hours. We walked away from production with eleven hours, which means I had to be selective about takes. In fact, I selected the whole thing and we digitized that. We got the D Vision on a deferred rental basis too. The D Vision hardware is just a $3,000 personal computer, but the D Vision system software that it runs was worth $19,000 five years ago.

We shot on Super 16 and dumped to tape. Everything is timecoded, so our negative will be conformed to match the D Vision cut. Rob Murphy is editing. He works at The Facility so he's cutting all the time. I shot Rob's third year film *Secrets* when we were at Swinburne. He cut his own student film. The pacing of my films is quite quick and often frenetic. Rob's film had a similar pacing. I had him cut *See Jack Run*, and I was impressed with the results. We get on wonderfully.

WHAT CAN YOU HOPE FOR FROM *THE ALIVE TRIBE*?

Everyone hopes to get the majors to come to the party, which they won't. I'd be happy if a mini major picked it up with an Australian release, but I don't know about an American one. They had to re-voice *Mad Max* for an American audience, so I don't know how they will go with this very ocker Melbourne production. The festival circuit would be great, but it's a mainstream film. The best case scenario is that we get it to Cannes and do a major sale there. That's what we've aimed for. There's plenty of scope for a film like *The Alive Tribe* given that Multiplexes are mushrooming all over the world. At worst, we get it blown up to 35mm and drag it around as a showreel.

DO YOU HAVE ANY ADVICE FOR WOULD-BE LOW-BUDGET FEATURE FILMMAKERS?

Just get out there and do it, treat your crew well and definitely shoot on film. It's tempting to have your feature ready to go, but not have enough money and say "Oh well, I'll shoot on tape and sell it". It will sell on tape but it won't be a major sale and, at the end of the day, something shot on film is going to get you a hell of a lot further. Distribution people take film seriously. After that, it just comes down to scripting and performance.

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an entire session of the international competition. But the local audience would tell another story. At French or Italian festivals, if a film is too dull, or in some way offensive, the audience will give voice to their discontent en masse. The German audience is more reserved, but I think genuinely appreciative of the selection, so subjective is the process of watching films.

That is not to say that there were no good films in competition; some I would say were excellent. *The Red Tag* is a forty-minute documentary from The Netherlands that struck me as extraordinary both in terms of filmmaking and subject matter. The film traces the lives of two now elderly brothers whose mother, still living with them, took them from Holland in the 1950s to lead a life of almost total isolation in a deserted village in the south of France. The filmmakers are perhaps guilty of questionable ethics when the camera witnesses some heated scenes with newly renovating neighbours, but this is certainly a fascinatingly intimate account.

Other films worthy of note were David Fourier's *Majorettes in Space* (France), a lighthearted social comment, and the haunting *Telephone Line* from Argentinian director Marcelo Brigante, which tells the story of a young man who calls a friend only to find his call has become mysteriously twisted in time to be received by a girl in his own apartment, twenty years earlier.

Australian films selected this year were Lucy Lehman's hypnotic *Five Hundred Acres*, which I enjoyed seeing for a second time; Michelle Mahrer's grainy, gothic *Urban Fairytale*; the stylish *Come as You Are*, directed by Emma Kate Croghan and New Zealander Brad McGann – slick, even if the subject matter is a little dated; and the odd but entertaining video *Low Job* from German Australian director Jan Bruck.

HyperMedia and the Democratization of Cinema

If the programming at Oberhausen is a little on the demanding side, the Festival is not without its highlights. This was the third year I have visited Oberhausen and each year it has focused on a particular issue, bringing a number of "experts" together to present their work in forums and discussions. This year, the focus was on what they have called "HyperMedia": non linear narratives presented on CD-ROM or other digital media with the random accessibility of Hypertext and the Web.

According to Hardt, the move toward non linear narratives is both culturally and politically significant: "The linearity of cinema is considered today to be a hindrance. Viewers are no longer satisfied to merely be told a story, but want to help shape it themselves; this demonstrates a desire for democratization and individualization. The Internet [for example] is an enormous democratizing machine."

Whether the practitioners of non linear filmmaking are savvy to the political implications of their work remains to be seen, but certainly there were some interesting presentations made. The most engaging, in my view, was the work of Christopher Hales, Senior Lecturer in Art, Media and Design at the University of West England.

Hales' presentation was based around an installation he had arranged in the Festival, "Electronic Cafe" – an area set aside with lots of terminals with fast ISDN Internet Access and the possibility to view some of the CD-ROMs which were presented. The installation was simply called "Four Interactive Films" and consisted of a glass display some eighteen inches across and about twelve high. The display was mounted on a gothic-looking steel structure and the image was projected from the rear by a hidden video projector. The result had a genuinely surreal quality to it, oddly out of place among the confessional terminals and screens that were buzzing around it.

Eventually, all the "films" in Hales' installation returned to a kind of menu presented as a four-way split screen. The viewer is prompted to touch the screen on one of the images to select which film s/he would like to see. That film then begins at some arbitrary starting point. The viewer can alter the dramatic structure of the work by touching various elements which appear along the way. Interactive elements are indicated by some kind of highlight or distortion of the image. There are also audio "cues" to guide you through and acknowledge your decisions.

Of the four films, the most engaging was a piece called "The Twelve Loveliest Things I Know", a collection of delightfully dissimilar objects chosen by a group of children who were interviewed and asked to describe what would be the twelve "loveliest things they knew". Says Hales, "When viewed through the eyes of adulthood, this [work] forms the basis of a personal documentary which attempts to provide emotion and thoughtful reflection."

Extending the Documentary Tradition

Another approach is that taken by Glorianna Davenport, Director of the Interactive Cinema Group at the MIT Media Lab. Davenport has a background in documentary filmmaking and her work is primarily concerned with developing a paradigm for the "digital documentary". Her presentation consisted of several works on CD ROM which were particularly interesting as they question the rôle of the filmmaker and the editor in presenting filmed information to the viewer.

"In conventional or observational documentary," says Davenport, "narration and point of view are shaped by the editor's selection and sequencing of story elements. The editor can interweave a particular point of view very precisely to help the viewer experience the nuances of how and why characters do what they do. In contrast, interactive or non linear cinema must dynamically respond to the presence and activities of the viewer."

An example was presented by one of Davenport's students, researcher Natalia Tsarkova. Tsarkova's project, "The North End Chronicles", is a close-up view of an American Italian community in the heart of Boston. Presented on the World Wide Web, it can be experienced as "a collection of intimate portraits, or as a story of one neighbourhood striving to preserve its identity and traditions in the rapidly changing urban world".

Davenport's description reminded me of Sydney's Tropfest's growing out of the Darlinghurst café scene: "The project began in a popular North End café where local restaurateurs, unemployed actors, local personalities and various shady characters drink spiked espresso and swap stories. Two years of shooting and editing resulted in over sixty short vignettes that can be strung together like haiku poetry into various stories."

Michelle Mahrer's *Urban Fairytale*.

The audience navigates these stories through an interface constructed as an irregular collage of faces and icons which represent elements of the narrative. The intention is to avoid conventional buttons and text by "recreating the experience of the vibrant North End streets, so unlike Boston's modern Metropolis just a mile away".

The End of Celluloid?

So, does the digital interface spell the future for cinema? According to Martin Rieser, also a lecturer at the University of West England, "It is my contention that so called interactive media contain the potential to liberate writers and artists from the illusion of authorial control in much the same way as photography broke the naturalist illusion in art, exposing it not as an inevitable form but as another set of conventions." ⊕

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45 Rawlings

learn, who is still with us. She is wonderful, Marianne.

This was a big film, so you have lots of rushes and stuff to deal with. You have them do that. But Tim is invaluable, like my right hand. He knows what I'm going to do next. He is prepared for me. He forces me into things that I don't want to get started on! He says, "There, you have to do it."

VANDENBURG: ONE OF THE CONCERNS OF THE AUSTRALIAN SCREEN EDITORS' GUILD IS WHAT ARE WE GOING TO DO WITH THE ASSISTANTS OF THE PRESENT.

Where are they going to go? How are they going to learn?

SALLOWS: THE THREE OF US LEARNT THROUGH AN APPRENTICE SYSTEM.

When I first got in the business, it was 1954 or 5, I worked for a little advertising company. I arrived down at what was then Associated British Pictures, a studio in Elstree, which was a wonderful school. They just classified you as a trainee, but you would work with a sound editor on one film, with the editor on another, and so forth.

How are they going to do that today when, as far as I know, the assistants on Lightworks and Avid are really the night-birds who prepare you for the next day. How can they ever get the feel of editing a film? They are machine-minders. They just put in stuff for you to create and work with, which is wonderful for you. But what is going to happen when your day ends, when you don't want to do it any more? How are they going to know the feeling of editing?

You can't teach people editing. It is an instinctive thing. When you give a lecture or get involved in a discussion about editing, how can I tell you why I did something?

VANDENBURG: I KNOW THAT EVERYTHING I LEARNT WAS BY STAYING IN THE SAME ROOM WITH THE EDITOR AND THE DIRECTOR, ASKING FOR COMMENT.

If you are an assistant, you see how the editor achieves it. The director might say, "I want it all upside-down and sideways" and the assistant thinks, "How is the editor going to do that?" You watch him achieve it.

My hero was the famous English editor from years ago, Jack Harris. Jack was David Lean's editor. He was like God to us all. I worked with him as an assistant on *Indiscreet* [Stanley Donen, 1958] with Cary Grant and Ingrid Bergman in 1960.

Watching him and the way they worked was fascinating, but I don't think they could cope with today's industry, as good as they were. They never had the complex material that we have today, where directors shoot god knows how much footage and a thousand set-ups and what have you. They didn't have that then.

VANDENBURG: A DIRECTOR LIKE PHIL IS VERY GOOD IN POST-PRODUCTION BECAUSE OF HIS EXPERIENCE, HE CROSSES BOTH SIDES OF THE EDITING TIMELINE, FROM SOCIETY FILM TO FILM AND/OR COMPUTER EDITING.

Phil is the most dedicated film director I've ever worked with, and I've been lucky enough to work with some very interesting people.

Phil never gives up on anything but he doesn't interfere, which is wonderful. He doesn't come and tell me what I should do. He would always say, "Why don't we try so and so?" He would come up with a great idea that had been staring us in the face, but he wouldn't tell me how to do it.

I've been very lucky in my career. I've worked with a lot of directors who are very demanding, and I think I can only work that way. I've worked on two or three films with lazy directors. They really don't give you what you need, they don't put in the time.

As for Phillip, he will be there at 6am, sleeping in the next room. You just tug him on the shoulder and he will come in and look. He won't go away. You will bend over backwards for him, you would do anything to try and achieve what he is after.

Early Days

VANDENBURG: LOOKING BACK THROUGH YOUR FILMOGRAPHY, THAT EARLY GROUNDING IN SOUND EDITING SEEMS TO HAVE REALLY PAID OFF FOR YOU.

Imperative. I think you cut without thinking for sound. Sound editors give you the sound you want to create.

When I was doing sound, the thing that used to get to me all the time was I felt the editors were never really concerned about anything other than their pictures. They wouldn't think of the overall thing, of what is going to happen when they finished with it. They got these nice smart cuts, but there was no way you could translate that into sound, and sound is 50 percent of the movie. If you get that right, it really makes the movie work. That is one of the reasons I wanted to make the transition.

When I finally did make that transition, I never found it complicated or difficult. I started doing things without thinking. Sound was behind my thinking, because music is one of my great loves, always has been. When I'm doing a film, having read the script a few times, I start listening to music that I imagine this film will have.

I never cut to music because I think that is completely wrong. You have to play for the scene. But it is amazing when you put the music that you have been listening to back to it how close it works. It is part of a rhythm that you can build up for yourself.

SALLOWS: IT IS ALSO THE WAY THE ACTORS ARE GIVING THEIR LINES. YOU CAN CHANGE THE PACING OF LINES AND STUFF, BUT IN A TWO-SHOT IT DIRECTLY RELATES TO THE PACING OF THE DIALOGUE. WHEN I'M CUTTING ON A STEENBECK, I START ASSEMBLING A SCENE BACKWARDS TO KNOW WHERE I'M FINISHING.

I do it a different way. I find each cut motivates where I'm going next. Sometimes you end up in a cul de sac and can't get out.

VANDENBURG: I KNOW WHAT YOU MEAN. I LIKE TO KEEP MOVING FORWARD TOWARDS AN ANTICIPATED END.

When I've looked at it, I know what I want to achieve, and then I will start. That cut then motivates where I'm going from there, and then obviously you are going to play with it again and change things around. I work it that way.

I love dialogue scenes more than anything. The thing that is very hard to get across to directors is handling their looping sessions. They do take after take after take, and wear the artist out and lose it. Then they will say, "What we'll do is use this line from here and this line from there, because I love the way the actor said that" and so on. You say, "The reason that that line he said there sounds perfect is because it is related to the one before it. If you take that out and put it with the one that you like, it is not going to be the same", and it isn't.

VANDENBURG: YES, I THINK OUR FAVOURITE SCENES ARE DIALOGUE-DRIVEN, TOO. THE HARDEST THING I FIND TO ADJUST TO AFTER SCENES HAVE BEEN LOPPED IS THAT THE RHYTHM OF THE ORIGINAL DIALOGUE PERFORMANCE CAN BE THROWN OUT OF BALANCE.

I worked with Karel Reisz quite a bit. On *Morgan! – A Suitable Case for Treatment* [1966] all those years ago, I got called in to handle the dialogues, which were in a terrible state. He was one of these guys who would say, "We will use that piece from one track, that piece from there", and we would spend all day on a tiny two-minute scene, piecing together words. Then we ran all this stuff and he'd say, "Ah, I like that." Then I'd say, "But Morgan wouldn't have said it like that."

He was another one who would never leave it alone, but he was an exciting man to work with.

Ridley Scott

VANDENBURG: THE LAST FILM YOU DID SOUND EDITING ON WAS *THE DUELLISTS* [RIDLEY SCOTT, 1977], WHICH HAD A WONDERFUL SOUNDTRACK AND USES A LOT OF NATURAL SOUND, AS WELL AS FANTASTIC EFFECT WORK, ESPECIALLY WHAT YOU DID WITH THE SWORDS.

I had great fun doing that. I was a sound editor for about 16 years. In that time, I did some films I'm very proud of. *Women in Love* and *The Duellists* are my two favourite achievements.

The Duellists was great because I could take great liberties with the sound. I had to replace the sounds of all the swords, which I did with crystal glasses. I went out and bought all these seconds. They got so upset because they cost a lot of money, but you just had to touch them to get that ring. It was great.

VANDENBURG: WAS IT A HARDER FILM TO DO THAN *BLADE RUNNER*?

Blade Runner wasn't a hard film technically, it was a hard film politically. Ridley is a very tenacious bugger. He won't give up and he will do exactly what he wants to do.

We had the pressures because he was going over budget. Our completion bond was with Tandem, the big TV group. Tandem ended up putting in nearly as much money as the company making the film. Tandem took over and said, "We are going to get rid of Ridley Scott." They then they said to me, "Now we can do the film we want to. Put up these reels." I said, "You can't have these reels because they have been broken down for people."

I tap-danced for three weeks. I said, "You can only work on this piece." Then, of course, Ridley came back.

Vandenburg: There have been so many stories about that film. One is that Harrison Ford read the voice-over very badly in order for it not to be used.

Yes, I think that is true. He really didn't want to do it. For Christ sakes, it is a dreadful reading.

Vandenburg: Did Ridley want to do it?

I don't think he did, but I don't know his real thoughts.

The original concept of the film is what is now out as the "Director's Cut". That is what we took with us to America.

Vandenburg: Which doesn't have the voice-over.

No voice-over. It ends as they walk into the elevator and the doors shut. But people didn't like it. They didn't understand it. They were confused and used to say, "But it is raining all the time, and there are thousands of Chinese everywhere."

Without the commentary, the film makes far more sense. The commentary was never right, it was never done in the right way. Harrison did it two or three times and got more pissed off as he was doing it. You can tell when you hear it.

Alien^3

Vandenburg: I've always wanted to know with *Alien^3* [David Fincher, 1992], whose idea was it to bend the opening 20th Century Fox logo fanfare?

Mine.

Vandenburg: It works so well.

I wanted you to play the whole thing like mono. I've done it twice on the logo. We talked to the composer and had him do it for us, because we wanted to change the whole concept. They didn't like it to start with. Studios don't like us playing around with their logos.

Vandenburg: The music is really effective.

That was Elliot Goldenthal. We gave him the idea, but he created it.

Vandenburg: Vincent Ward was going to originally direct *Alien^3*.

I met with Vincent Ward and with this guy who was going to produce it. It all seemed to be reasonably amicable and I left. I then heard the film had been cancelled, so I didn't give it any more thought.

Some time later, I got called up again, this time to meet David Fincher, whom I really liked. He is a talented man and was only 27 or 28 when he did that film. He had all the arrogance of a 28 year old. He never let that studio walk over him, and the pressures were horrendous, as you can imagine.

The only problem was at the end the studio really did take over. They insisted on certain things being removed and what have you. It was an even stronger film in the original form, but interestingly it made more money for Fox around the world than the other two did.

Vandenburg: The second one with James Cameron was very simple by comparison.

I agree.

When I was doing a film called *F/X* [Robert Mandel, 1986], James Cameron and Gale Anne Hurd came into the cutting room and asked me if I would be free to do *The Terminator* [1984]. I couldn't because I was tied up. Then I got a call about *Aliens* [Cameron, 1986] and I couldn't do that.

Some time later, Gale Anne Hurd called and said, "Are you going to be free to come to Australia?" It all worked out perfect to come over here. I met with Martin Campbell for the first time [on *No Escape*], and that was a good experience.

Alien^3 took a long time to make because we had to re-shoot stuff. Paramount was very good actually, whereas 20th Century Fox has these vast committees that you have to get through. You would say, "We need to do five or six things" and they would say, "You can only do three." And when you had done the three, they then wanted you to do the other two.

GoldenEye

Vandenburg: Immediately prior to *The Saint*, you did *GoldenEye* [1996]. A Bond film, it has big action sequences and lots of witty lines and romance. It is similar in some ways, but the approach is quite different.

The Saint is a much deeper story, much more serious, and the relationship is a serious one.

When I was asked to do the Bond, I didn't really want to because I've never been a James Bond fan. But I did *No Escape* [1994][1] with Martin Campbell in Australia and he asked me if I'd like to do *GoldenEye* with him.

Once we got into it, it was great. We really enjoyed it because we all decided, along with the cameraman Phil Meheux, to make it different. We wanted to make it a little more dirty than the others.

The thing that bothered me always with the Bond films was like they were made in a laboratory, everything looks so pristine and clean and tidy. I never believed any of it. At least we got a bit more down and dirty with this one. That is what Martin wanted, but they were very concerned to start with because they thought he was going away from the image. However, I think the film resurrected the whole series.

Vandenburg: Before seeing it, I wasn't sure about how Pierce Brosnan would be. I'd only seen him in television. In this he was great. He did all the deadpan stuff very well.

Martin would say, "I don't want you to act. I just want you to stand there." The more still Martin could get Pierce, the better he was, because, like any actor, he wants to act. So, "Don't move your arms, don't move you eyes", Martin said. "Don't give me Roger Moore."

Pierce got to really be a cool cat, which was good.

Sallows: You have worked in Hollywood and other places, but you mostly cut your films in London. Is there any pressure for you to go to Hollywood?

Every now and again. When we did *Alien^3*, they said it would be five months' shooting and that they needed me to come to America for six months. I said, "Fine" – I'd done *Blade Runner* like that – but I was there for more than a year. It just went on and on and on.

I don't mind going to America, but I'd never want to live there, ever. It is not my favourite place, though I have some good friends there and I like working there. In fact, if the deal comes together, I might be doing *US Marshals* [the sequel to Andrew Davis' *The Fugitive*, 1993] in Chicago in June. A friend of mine, Stuart Baird, is directing it. He did *Executive Decision* [1996], if you saw that.

We were editors together. On *Tommy* he cut the picture and I did the music. He was also the first assistant on *Women in Love*, *The Music Lovers* and on *The Devils* [1971], while I did the sound for those three.

We both said to each other that if we ever got the chance to direct anything, the other one would cut it. And when he got *Executive Decision*, he asked if I would be free, but I wasn't. Now that he is doing this one, we are going to try and do it. I'm sure we will fight like mad if we do [*laughs*].

Sallows: *Tommy* is interesting because it was released with a magnetic track.

"Quintaphonic" sound. That was the only one ever done in a five-channel system.

Sallows: And the prints wore out incredibly quickly.

Oh, it was terrible. You'd open it and then you'd have to take it off and restripe it all the time. They had to run it hard on the heads to get the dynamics.

I actually did the first ever Dolby stereo optical film, *Lisztomania* [1975], for Ken Russell. So, when we did *Tommy*, we tried this experiment. We threw the encoder onto optical and had it decoded into five. It was fantastic. We could have put the damn thing onto optical anyway, which would have been better for us.

Vandenburg: Is Ken Russell up to anything at the moment, and would you work with him again?

I'd love to. I like Ken very much, but I don't think he is going to do anything else. I was talking to Stuart, who is a close friend of Ken's, and he was saying Ken doesn't really want to do any more. He just likes to play around with these weird things he does for television. When you are with him, you wouldn't know this guy was into all the stuff that he wants to show.

Ken is a great music lover. When he was going to do *Evita* at one point, I was invited up to his house in the Lake district. We hadn't seen each other for a while, and we had a great night there. He was running around his house conducting Mahler all the time.

Ken is fantastic to be with. We have a great thing with music. You learn a lot from all these people, you know. It is like doing the *Music Lovers*, delving into Chaikovsky. Everyone just thinks of his Pathetique or his Piano Concerto, but the other stuff that you begin to learn about these people is fascinating.

---

[1] Also known as *The Penal Colony* and *Escape from Absalom*.

Winning Post Film Editors 02 9439 4366

Funding Decisions

Features

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Documentaries

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Television Drama

Moby Dick 70
I Am The Earth 70
Violent Earth 70

inproduction

THAT'LL DO PIG, THAT'LL DO • AHAB RETURNS

FFC Funding Decisions

Following a Board Meeting held in May 1997, the FFC has entered into contract negotiations with the producers of the following projects:

Features

IN THE WINTER DARK

(95 MINS)

RB FILMS

D JAMES BOGLE
P ROSEMARY BLIGHT
WS PETER RASMUSSEN, JAMES BOGLE
DISTS THE GLOBE FILM CO., SOUTHERN STAR

Four people, four mutually exclusive stories: farmer Maurice Stubbs and his wife Ida, and their adjoining neighbours Jacob and the young, pregnant Ronnie. At another time in their lives, the incidents which characterize their relationship might not have meant anything, but for these four people their interaction stirs up more than any of them could have imagined.

Adult Television Drama

INFERNO

(90 MINUTE TELE-FEATURE)

BARRON TELEVISION

D MICHAEL CARSON
EP PAUL BARRON
PS PAUL BARRON, JULIE MONTON
W DAVID PHILLIPS
PRE-SALE SEVEN NETWORK
DISTS PEARSON TELEVISION INTERNATIONAL, SOUTHERN STAR

Frankie Smith is an undercover cop, a very good one. Still, Frankie spends so much of her life being someone else that the one person she hardly knows is herself. When Frankie goes in for a new brief, she's taken aback to find they want someone to go undercover into her sister's home town. Not only haven't they talked in eight years, heroin's being brought in by the local trawlers and Frankie's brother-in-law is a suspect. With the decline of the fishing industry, the only thing that keeps the small coastal town alive is drugs: as long as the trawlers continue to pick up the monthly shipments, everybody eats. And because they have to eat, nobody talks. But just as Frankie is not what she seems, neither is anyone else in Tigure.

Children's Television Drama

THE GENIE FROM DOWN UNDER SERIES 2

(13 X 24 MINUTE MINI-SERIES)

AUSTRALIAN CHILDREN'S TELEVISION FOUNDATION

DS TBA
EP PATRICIA EDGAR
PS PATRICIA EDGAR, ELIZABETH SYMES
WS LOUISE FOX, ESBEN STORM, PHILIP DALKIN
PRE-SALES ABC TV, BBC TV
DIST ACTF

Australian genie Bruno is still trying to free himself and his eight-year-old son Baz from genie slavery. But this time he'll seek freedom through the love of stuck-up Penelope's mother Diana. If Diane loves Bruce enough and has the opal in her possession, perhaps she'll set them free. Through five thousand years of servitude, no master has ever been selfless enough to free their genie. And it is Penelope who has the magic opal which makes her the master of Bruce and Baz, not her mother. Naturally, Penelope will do everything within her power to keep the opal out of reach. The last thing she wants is for her genies to be free.

Documentaries

BEATING THE DRUM

(52 MINS)

F-REEL

D FIONA COCHRANE
PS FIONA COCHRANE, LOUISE HUBBARD
WS FIONA COCHRANE, LOUISE HUBBARD
PRE-SALE SBS

Beating the Drum will showcase some of the extraordinary international musicians who have migrated to Melbourne, and will also feature Anglo-Australian musicians working with the music of other cultures. In both cases, some have retained their traditional music while others have undergone various fusion processes by working with other musicians. World authorities such as ethnomusicologist Steven Feld will discuss the appropriation of music from indigenous communities and what the current interest in "world music" reflects and means.

COPYRITES

(56 MINS)

DS CATHRYN EATOCK, KIM MORDAUNT
PS CATHRYN EATOCK, KIM MORDAUNT
CO-P JENNY DAY
WS CATHRYN EATOCK, KIM MORDAUNT
PRE-SALE SBS

For Aboriginal people the right to control their culture, environment and artistic expression is inextricably tied to their very survival. *Copyrites* follows the personal stories of two renowned traditional Aboriginal artists. It tells how the commercial exploitation of their sacred images has had a devastating impact on their lives as well as on their remote communities in Arnhem Land.

MUSIC AND MURDER

(55 MINS)

HILTON CORDELL & ASSOCIATES

D MICHAEL CORDELL
P CHRIS HILTON
W MICHAEL CORDELL
PRE-SALE SBS

Among the general prison population of Long Bay Gaol, the criminally insane and high risk prisoners serve their time. Among them are murderers, rapists and court defined psychopaths. Each week, these inmates take part in a music education programme. They learn to play instruments, write songs and are encouraged to express themselves. Those who run the programme claim that music is helping the prisoners. Now they are producing a CD of their best music for possible release. *Music and Murder* follows the story of the music programme at Long Bay Gaol during the production of this unique CD. Along the way it examines the contradiction of those who are capable of murder, but can find music and poetry in their souls.

THE PITCH

(55 MINS)

PORCHLIGHT FILMS

D CLARE BONHAM
P LIZ WATTS
W CLARE BONHAM
PRE-SALE ABC

The Pitch will enter a Sydney advertising agency for one intense month as it prepares to pitch for a business worth millions of dollars, capturing the German hype and fear as the agencies pit ego and genius against one another in the lead up to the final showdown, the pitch presentation.

VICTIMS

(55 MINS)

JANET BELL PRODUCTIONS

D JANET BELL
P JANET BELL
W JANET BELL
CONSULTANT PRODUCER BOB CONNOLLY
PRE-SALE ABC

KEY

EP Executive Producer
P Producer
Co-P Co-Producer
AS Associate Producer
LP Line Producer
D Director
SW Scriptwriter
C Cast
PC Principal Cast
SE Story Editor
WD Writer-director
DIST Distributor

NOTE: Production Survey forms now adhere to a revised format. Cinema Papers regrets it cannot accept information received in a different format.

Cinema Papers does not accept responsibility for the accuracy of any information supplied by production companies. This is particularly the case when information changes but the production company makes no attempt to correct what has already been supplied.

ASC
AUDIO SOUND CENTRE

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THE LOCATION DAT STANDARD
FREECALL 1 800 675 168

inproduction

FFC Funding Descisions

continued

Vnome is the story of two Hungarian Australians, both victims of the failed west and communism, who now must face the demons of their past. The fall of the Berlin Wall has irrevocably forced that past into the present.

At a special conference link-up on 1 April 1997 the Board also approved

GOODBYE TO THE GHOST

(55 MINS)

Nick Torrens Film Productions

D Nick Torrens
P Nick Torrens
W Nick Torrens
Pre-sale ABC

Goodbye to the Ghost goes behind the scenes as Hong Kong prepares for its return to China. Behind the highly publicised events the film will explore the personal anxieties, human dramas and crucial decisions of key characters from opposite ends of Hong Kong society. The picture which unfolds will be revealing, ironic and very human.

Commercial Television Production Fund

Five new projects have been announced under the Commercial Television Production Fund

KINGS IN THE GRASS

(4 HOUR MINI-SERIES)

Barron Entertainment

Pre-sale Seven Network

Based on the novel by Dame Mary Durack, *Kings in the Grass* is a sweeping saga of an Irish family who emigrates to Australia in the 1880s.

THE WARRIOR WITHIN

(DOCUMENTARY)

D Walt Missingham
P Walt Missingham
Pre-sale Network Ten

The Warrior Within highlights the significant role Chinese Australians have played in this country's development and the bonds that have grown between Chinese and Caucasian Australians through the study of martial arts.

PROPHECY AND PREDICTION

(2-HOUR DOCUMENTARY)

Film Montage

Pre-sale Nine Network

Prophecy and Prediction explores the parallels between modern scientific theories and age-old predictions.

OZ ENCOUNTERS

(1 HOUR DOCUMENTARY)

Prime Time Productions

Pre-sale Seven Network

Through interviews and re-enactments, *Oz Encounters* will provide an Australian perspective on the extent of UFO experiences in this country.

MERLE

(SERIES PILOT)

Beyond Simpson Le Mesurier

W Elizabeth Coleman
C Brian Meegan, Tiriel Mora

Production Survey

[As at 27 May 1997]

Features in Pre-production

ANIMAL LOGIC

Production company Signature Films
Production late 1997–early 1998
Principal Credits
Director Peter Buckmaster
Executive producer Frank May

THE BOYS

Production company Arenafilm
Distribution company Footprint Films, Globe Film Company
Production July 1997
Principal Credits
Director Rowan Woods
Producers Robert Connolly, John Maynard
Scriptwriter Stephen Sewell
Based on the play titled The Boys
Written by Gordon Graham
Government Agency Investment
Development AFC
Production SBS Independent, Premium Movie Partnership
Marketing
International distributor Axiom Films
Cast
David Wenham, Toni Collette, Lynette Curran, John Polson, Jeanette Cronin, Anna Lise, Anthony Hayes

The Boys tells the story of Brett Sprague, a bad-seed brother who returns to his family home after several years in gaol. Things have changed while Brett has been away: his brother Glen has moved out; youngest brother Stevie's pregnant girlfriend now lives with the family; and his mother Sandra has taken on a new lover. On his first day back, Brett sets about restoring his own family order. In doing so, he involves his brothers with horrific consequences.

DAUGHTERS OF THE MOB

Director Peter Aquilia
Scriptwriter Peter Aquilia

Daughters of the Mob forms part of Aquilia's work toward a Doctor of Creative Arts degree at the University of Technology, Sydney, and deals with the way second generation ethnic Australian women are represented in Australian film and television. It centres on a girl, Jo-Jo Ferrari, the daughter of Sicilian immigrants in Western Australia.

DREAMTIME ALICE

Principal Credits
Director Cherie Nowlan
Producers Cherie Nowlan, Cate Blanchett
Based on the book Dreamtime Alice
Written by Mandy Sayer
Cast
Cate Blanchett

FALLEN EIGHTS

Production Company Kudos Productions
Pre-production March–June 1997
Production July–September 1997
Principal Credits
Director Kristian I. Connelly
Producers Danny Ginsberg, Kristian I. Connelly
Executive producer Kathleen Hutson
Line producer Nathan Stines
Screenwriter Kristian I. Connelly
Production Crew
Production supervisor Kathleen Hutson
Production secretary Stephanie Stengh
On-set Crew
1st assistant director Ashley Bell
Marketing
Publicity Danny Ginsberg — Kudos Productions

Modern day moral thriller set in the post apocalypse.

KILLER JONES

Production company Rondhijm
Distribution company The Globe Film Co
Pre-production July 1997
Production August 1997
Principal Credits
Director Michael Bond
Producers Ian Stenckley, Sharon Jackson
Scriptwriter Michael Bond
Director of photography Laszlo Baranyai
Production designer Herbert Pinter
Editor Andrew Trounson
Composer Jen Anderson
Sound designer James Currie
Production finance SA Film, Film Victoria, ShowTime, The South Australian Film Corporation, ScreenWest
Marketing
International sales agent Ikerarium
Cast
Nicholas Hope, Tushka Bergen

Jones, a writer, is planted in a challenging exploration of the human predicament. When a body is found, Jones, the killer, is driven mad by what he has done, and realizes his only way out of trouble is to get deeper into it.

PROJECT 500

Production company Signature Films
Production late 1997–early 1998
Principal Credits
Director Peter Buckmaster
Executive producer Frank May

THE THIN RED LINE

Production company Phoenix Pictures
Production June–November 1997
Location Port Douglas
Distribution company Sony Pictures
Principal Credits
Director Terrence Malick
Producers Robert Geisler, John Roberdeau
Executive producer George Stevens
Line producer Grant Hill
Based on a novel titled The Thin Red Line
Written by James Jones
Other Credits
Production manager Vicki Popplewell
Cast
Sean Penn, Gary Oldman, Nick Nolte, Tim Roth

Based on Jones's sequel to *From Here to Eternity*, the film explores an episode of military history in 1942 when the first division of the US Marine Corps attacked the beaches of Guadalcanal where Japanese troops had dug in. The thin red line represents the fine line between defeat and victory in the battle.

Features In-production

AMY

Amy Film Productions

Distribution company Beyond Films Ltd (International), Village Roadshow Ltd (Australia and New Zealand)
Production 24/3–24/5/97
Principal Credits
Director Nadia Tass
Producers Nadia Tass and David Parker
Co-producer Phil Jones
Based on the original screenplay titled Amy by David Parker
Director of photography David Parker
Production designer Jon Dowding
Costume Supervisor Christiana Plitzco
Editor Bill Murphy
Composer Phil Judd
Sound designer Dean Gawen
Sound recordist Andrew Ramage
Production Crew
Production manager Lesley Parker
Production co-ordinator Tash Foreman
Producer's assistant Jane Hamilton
Production secretary Colette Birrell
Location manager Neil McCabe (Sydney)
Unit manager Leigh Ammitzboll
Unit assistant Peter Boekeman
Production runner Jonathan Rosenbush
Production accountant Nadeen Kinghott
Insurer Tony Leonard, ADN Risk Services
Completion guarantor Adrienne Read
Legal services Bryce Menzies, Roth Warren
Camera Crew
Camera operator David Williamson
Focus puller Warwick Field
Clapper loader Jude Levatte
Key grip Richard Allardice
Grip Peter Sedgley
Assistant grip Martin Johnson
Gaffer Ian Dewhurst
Best boy Lex Martin
3rd electrics Michael Hughes
4th electrics Chris Dewhurst
On set Crew
1st assistant director Bob Donaldson
2nd assistant director Christian Robinson
3rd assistant director Iain Pigott
Director's assistant Clea Frost
Continuity Jo Weeks
Video split operator Pit Wenger
Boom operator Tony Dennison
Make up Amanda Rowbottom
Hairdresser Zeljka Stanin
Special fx supervisor Peter Stubbs
Stunts co-ordinator Zev Eleftheriou
Safety supervisor Tom Coltraine
Unit nurse Ted Green
Still photographer Sam Waltham
Unit publicist Sarah Finney
Caterer Jenny Stockley
Caterer's assistant Tiffany Morris
Tutor/chaperone Maree Gray
Art Department
Art director Hugh Bateup
Art department co-ordinator Christina Neuman
Set decorators Lisa Thompson, Nic Bouhier
Set dresser Daniel Mapp Moreland
Standby props Harry Zettel
Art department assistant Jamie Parker
Graphic artist Jane Murphy
Draftsperson Steven Whiting
Wardrobe
Costume assistant Kerri de Devereaux
Standby wardrobe Mandy Stavros
Cutter Alison Fowler
Assistant wardrobe Denise Petrovic
Construction Department
Scenic artist John Haratzis
Construction manager Brendan Mysden
Post production
Post production supervisor David Birrell
Assistant editor David Birrell
Editing assistant Rochelle Oshlack
Sound editor Paul Huntingford
Foley artist Paul Huntingford
Music supervisor Chris Gough
Mana Music
Laboratory Cinevex
Laboratory liaison Ian Anderson
Cutting Rooms Nooky Pictures
Telecine Complete Post
Government Agency Investment
Production Australian Film Commission, Commercial Television Production Fund
Marketing
International sales agent Beyond Films Limited
Domestic distributor Village Roadshow Limited
Network TV pre-sale Nine Network
Cast
Rachel Griffiths (Tanya), Alana De Roma (Amy), Ben Mendelsohn (Robert), Nick Barker (Wal), Kerry Armstrong (Sarah), Jeremy Kewley (Zac), William Zappa (Bill), Sullivan Stapleton (Wayne), Torquil Neilson (Luke), Mary Ward (Mrs Mullins), Susie Porter (Anny)

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ASC
AUDIO SOUND CENTRE

inproduction

Amy is an eight year old girl who can only hear music and communicates by singing.

BABE 2

Production company Kennedy Miller

(No details supplied.)

DEAD LETTER OFFICE

Production company Artist Services Film Productions Pty Ltd
Production April June 1997

Principal Credits

Director John Ruane
Producers Denise Patience, Deborah Cox
Executive producers Steve Vizard, Andrew Knight
Scriptwriter Deborah Cox
Director of photography Ellery Ryan
Production designer Chris Kennedy
Costume designer Kerrie Mazzocco
Editor Denise Haratzis
Composer Roger Mason
Sound recordist Lloyd Carrick

Planning and Development

Scriptwriter/script consultants Melissa Mehr, Richard Lowenstein, Michael Bundley, John Ruane
Casting Ellie Bradbury
Latin extras casting Kristina Diaz

Production Crew

Production manager Ray Hennessy
Production co-ordinator Santi Revelins
Production secretary Jana Blair
Location manager Stephen Brett
Unit manager Michael Barnes
Production accountant Marilyn Carter
Accounts assistant Curtis Quelle
Insurer H. W. Wood Australia Pty Ltd
Completion guarantor FACB

Camera Crew

Camera operator Rod Murray
Focus puller Tassou Kealing
Clapper loader Andrew Jerram
Gaffer Rory Timoney
Best boy Chris Shanahan
3rd electrics Adam Kebleeval

On-set Crew

1st assistant director Monica Pearce
2nd assistant director Miriam Reay
3rd assistant director Lisa Ferri
Boom operator Malcolm Hughes
Continuity Anny Beresford
Make-up Stephanie Lambian
Make-up assistant Liz Harper
Catering Sweet Seduction
Still photography Lisa Tomasetti
Unit publicist Fran Lanigan

Art Department

Art director Allison Pye
Art department co-ordinator Lucy Searle
Set decorator Georgina Campbell
Standby props Dean Sullivan
Dresser Tab Weir
Draftsperson Susan Robert

Wardrobe

Costume supervisor Kerrie Richards
Costume standby Kelly Friedman

Construction Department

Construction manager Brendan Mullens
Carpenters S. G. Hartley, Chris Timms, Craig Jacks
Labourer Peter Stauech
Set painters Ben Kelch, Andrew Scott
Brushhand Rosan Scott

Post-production

Sound post-production Soundfirm
Laboratory Cinevex
Telecine transfers AAV Australia
Safety Report New Generation Stunts

Government Agency Investment

Development Film Victoria, FFC

Cast

Miranda Otto (Alice), George DelHoyo (Frank), Georgina Naidu (Mary), Nicholas Bell (Kevin), Syd Brisbane (Peter), Jane Hall (Heather), Mark Wilson (Youth), Jillian O'Dowd (Lizzy), Guillermina Ulloa (Lucia), Franco Milostnik (Vicente), Vanessa Steele (Carmel)

The Dead Letter Office is a place of small mysteries hidden in the bowels of the Metropolitan Mail Centre. The letters and parcels lining its walls are wrongly addressed or mistakenly posted and most likely will never reach their destinations. This conglomeration of files and cupboards is also a storing house for every kind of human frailty – letters of love lost, grief and longing – but this is the painful burden that Frank Lehez, officer in charge, refuses to take up. That is until Alice Walsh comes into his life and embroils him in her own misdirected quest for happiness.

FAMILY CRACKERS

Distribution company Beyond Films, Seaham Films
Production April 1997

Principal Credits

Director David Swann
Producer Chris Warner
Scriptwriter David Swann

Government Agency Investment

Production Australian Film Finance Corporation, Film Victoria
Marketing Beyond Films

Marketing

International sales agent Beyond Films

Cast

Warren Mitchell, Daniel Kellie, Peter Rawsthorn, Susan Lyons, Maggie King, Terry Gill, Valerie Bader, Chris Chapman

Synopsis

A comedy with a heart about a pathetic family Christmas that goes terribly wrong.

GREYSTOKE II: TARZAN AND JANE

Production company Village Roadshow Pictures in Australia, Dieter Geissler Filmproduktion, Germany
Budget $20 million
Production March 1997

Principal Credits

Director Carl Schenkel
Co-producer Michael Lake
Based on the character created by Edgar Rice Burroughs

Cast

Casper van Dien (Tarzan), Jane March (Jane), Steven Waddington (Ravens)

Synopsis

Tarzan and Jane continues in Tarzan's post-Greystoke return to Africa to save his homeland from mercenaries trying to uncover the secret of the lost city of Opar.

THE INTERVIEW

Production company Interview Films Pty Ltd
Pre-production March April 1997
Production April May 1997

Principal Credits

Director Craig Monahan
Producer Bill Hughes
Scriptwriters Craig Monahan, Gordon Davie
Director of photography Simon Duggan
Production designer Richard Hill
Costume designer Jeanie Cameron
Editor Suresh Ayyar
Composer David Hirschfelder
Sound recordist John Wilkinson

Planning and Development

Script editor Alison Nisselle
Casting Prototype
Casting consultants Greg Apps, Jenny Lee, Nick Hamlin

Production Crew

Production manager Terrie Vincent
Production co-ordinator Lesley Thomson
Producer's assistant Rosanne Monahan
Location managers Greg Ellis, Fran Lucy
Unit manager Michael Barnes
Production runner Sebastian Gurner
Production accountant Rina Hallis
Insurer H.W. Wood – Tony Gibbs
Completion guarantor Film Finances Inc.
Travel co-ordinator Travel Tee, Greg Helmers
Freight co-ordinator Travel Tee – Greg Helmers

Camera Crew

Focus puller Ben Shirley
Clapper loader Nicole Swan
Key grip Graeme Litchfield
Assistant grip David Litchfield
Gaffer Michael Adunga
Best boy Tim Fullarton
Assistant electrics Alex Laguna

On-set Crew

1st assistant director Karen Mahoney
2nd assistant director Eddie Raymond
Continuity Julie Bates-Brennan
Make-up Pam Murray
Stunts co-ordinator Zev Eleftheriou
Safety officer Zev Eleftheriou
Catering Sweet Seduction

Art Department

Art department co-ordinator Sharon Young
Art department runner Barney Carter
Set dresser Simon McCutcheon
Standby props Simon Carter
Armourer John Fox

Wardrobe

Standby wardrobe Rhonwyn Doherty

Construction Department

Studios Surgeon & Guest

Post-production

Musical director David Hirschfelder
Laboratory Cinevex

Cast

Hugo Weaving (Eddie Fleming), Tony Martin (Det Sgt Steele), Aaron Jeffery (Det Const Prior), Andrew Bayly (Prowse), Paul Sonkkila (Jackson), Michael Caton (Wells), Peter McCauley (Hurst), Leverne McDonnell (Solicitor), Libby Stone (Mrs Beckett)

The Interview is a highly suspenseful psychological drama about a terrible miscarriage of justice. To that end, it is a head-on collision between the process of police investigation, the law and morality.

JUSTICE

Production company West Coast Pictures
Distribution company Newvision
Budget $1.72m
Pre-production 1 April 1997 (5 weeks)
Production 5 May 1997 (9 weeks)
Post-production 10/8 – 12/9/97

Principal Credits

Director Rob Elliott
Producer Bob Reuey
Line producer Dixie Betts
Executive producer Larry Hirsch
Associate producers Ryan Hodgson, Kelvin Munro, Stuart McCracken
Based on the original screenplay *Until Justice* by Bob Reuey
Director of photography Alex McPhee
Production designer Clayton Jauncey
Costume Designer Lisa Galea
Editor Lawrie Silverstrin
Sound recordist Scott Montgomery

Planning and Development

Script editor Steve Turnbull
Casting consultants Annie Murtagh Meeks & Associates
Extras casting Jenn Cheek
Budgeted by Dixie Betts

Production Crew

Production manager Dixie Betts
Production co-ordinator Liz Janney, Jenn Cheek
Location manager Tim Burns
Production accountant Lisa Smith
Insurer HW Wood Australia Pty Ltd
Completion guarantor Film Australian Completion Co

Camera Crew

Camera operator Alex McPhee
Focus puller Torsten Dyhring
Clapper loader Sean Meehan
Camera assistant David McMillan
Key grip Barry Hansen
Gaffer Tod Nestigvan
Best boy Craig Irwin

On-set Crew

1st assistant director Michael Faranta
Continuity Jae Pantzer
Make-up Lesley Rouvray
Hairdresser Lesley Rouvray
Stunts co-ordinator Peter West
Safety officer Peter West

Art Department

Art director Clayton Jauncey
Art department co-ordinator Derek Taylor
Art department runner Sam Hibbs
Set dresser Derek Taylor
Props buyer Beth Oakwood
Standby props Kelvin Sexton

Wardrobe

Wardrobe supervisor Lisa Galea
Standby wardrobe Christine Lonick
Wardrobe assistant Abbey Wilson

Post-production (Film and/or Video)

Post-production supervisor Lawrie Silverstrin

Government Agency Investment

Production ScreenWest, FFC

Marketing

International sales agent/distributor August Entertainment

Cast

Marcus Graham (Robert Lewis), Kerry Armstrong (Anne Maclin)

Justice is an against-the-odds story of hope and inspiration. Set against the background of the city slums, an alcoholic derelict is framed for the murder of a female Internal Affairs officer. In order to prove his innocence, he must first fight and conquer his personal demons before he is able to challenge the legal system and, representing himself, discover the truth and bring the guilty to justice.

Features In Post-production

ABERRATION

Production company Gaudy Films
Production 25/11/96 – 8/1/97 (Wellington and Dunedin, New Zealand)

Principal Credits

Director Tim Boxell
Producer Chris Brown
NZ producer Tim Sanders
Co-producer Scott Lew
Scriptwriters Darrin Dubs, Scott Lew
Director of photography Allen Guilford
Production designer Grant Major

Production Crew

Production supervisor Bridget Bourke
Location manager Scott Donaldson

On-set Crew

1st assistant director Chris Short
Special fx David Riley, Susanna Merrett, Daniel Perry

Marketing

Sales agent Vertex Film Co.
Publicity Sian Clement (02) 9450 3850

Cast

Simon Bossell, Pamela Gidley

A chiller film in the tradition of *Tremors*. A woman on the run becomes trapped in a remote cabin with a local scientist during a blizzard.

THE ALIVE TRIBE

Principal Credits

Director Stephen Amis
Producer Stephen Amis
Line producer Sharon Peers
Associate producers Henry Tang, Peter Jones, Greg Jones, Lawrence Silberstein
Director of photography Darren Stokes
Editor Robert Mowbray
Production designer Priscilla Davies
Music Jenie Pelling

Production Crew

Production manager Marlene Bard
Production co-ordinator Rasa Zdanius
Producer's assistant Maela Arat

Camera Crew

Camera operator Steve Welch
Clapper loaders Adrianne Peers, Christine Rowan
Camera assistant Gary Sott
Key grip Stephen Orpen

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Production Survey

continued

Gaffer BRETT HULL
Best boy ROSS DIBB

ON SET CREW

1st assistant director MONIQUE GREBEC
2nd assistant director JO TROS
NADIA COSSICH
Director's assistant TAMARA SCHNAPP
Script editor YVONNE PRODJAC
Continuity ANNA LIGHTFOOT
Make-up JULIA GREEN, CLEA STAPLETON
Stunts co-ordinator PJ CHILLA PETERS
Safety supervisor PETER CULPAN
Stills PETER MILNE

ART DEPARTMENT

Armourer JOHN FOX

WARDROBE

Wardrobe KAREN TATE

POST-PRODUCTION

Sound MICHAEL KITRON
Mixing M & E
Telecine AAV
Laboratory CINEVEX
Film gauge SUPER 16
Track-laying company LARGONICS

CAST

CRAIG ADAMS, KATE ATCHESON, IAN SCOTT, JOHN ARNOLD, SUSIE DEE, MAUREEN ANDREW, STEVE GOME, SOPHIE MEIER, GARY DARESIDE, JOHN CLARKE, PETER MOON, DAVID JOHNSTON, LILLIAN FRANK, RENNIE QUINLAN

The *Alive Tribe* is a wild bunch of hyped-out student radicals who fight for anything, from ecological Armageddon to the ozone layer and animal liberation. Set around the final days of the Fitzroy Football Club merger, the film explores the theme evolve or die.

BLACK ICE

Production company WESTETAL FILM MANAGEMENT LTD
Budget $1.5 MILLION

PRINCIPAL CREDITS

Director JAMES RICHARDS
Producer ROBERT GREENOUGH
Executive producers BILL MUTTER, ROB WILLIAMS
Associate producer RON VREEKEN
Scriptwriters JAMES RICHARDS, ROB GREENOUGH
Director of photography KEVIN 'LEXTEY' LYN

PRODUCTION CREW

Post-production supervisor KARL BRANTTEN
Choreographers ROB VREEKEN, JAMES WILLIAMS
Animation editor ADAM WEIS

CAST

JOHN DACKIE, TONY BOHMER, RON VREEKEN, TONIA LEE.

Nathan Vaughn, an enigmatic man, a coiled spring ready to explode, is recruited by Detective Andy Ritchie to hand out his own form of rough justice. Vaughn begins working for criminal Curtis Starr which is his final journey to self-destruction.

FOUR JACKS

Production company PAULINE FILMS
Production 20/1 21/2/97
Post-production 21/2 30/4/97

PRINCIPAL CREDITS

Director MATHEW GEORGE
Producers ROBERT GOUGH, STEPHEN STANFORD
Line producer GENE GEOFFREY
Scriptwriter MATHEW GEORGE
Director of photography JUSTIN BRICKLE
Sound recordist MARTIN KEIR
Editor MARK ELLIS
Production designer RALPH MOSER
Costume designer ROBYN THOMAS

PLANNING AND DEVELOPMENT

Casting CHAMELEON CASTING
Shooting schedule by MONIQUE GREBEC

PRODUCTION CREW

Production assistants HOLLY MACKAY, NURSE RATHEA, PIP SALLABANK, NINA NICHOLS
Location manager ADRIANA NI NULLAIN
Unit manager ROHAN J AMERSON
Production runner DAVID PRITCHARD

CAMERA CREW

Focus puller CAMERON DUNN
Clapper-loader SINEAD BUTLER
Camera type AATON
Key grip FABRIZIO DIAZ
Asst grip MARA BUZZEURALE
Gaffer KARL ERDLER
Best boy DARREN CHIPP

ON SET CREW

1st assistant director MONIQUE GREBEC
2nd assistant director LINDA KANE
Continuity GIULIA SANTLER
Boom operator CHRIS O SHEA
Catering FAB FOODS

ART DEPARTMENT

Art director RALPH MOSER
Props person JIM LE VEUGE

CAST

TOMMY DEWART, STEPHEN PEARSE, ADAM HATORIEH, ALAN KIRD, DAVE SEBRIN, LACHY HULME

Four young men piece together their rôle in a murder gone wrong.

A LITTLE BIT OF SOUL

PRINCIPAL CREDITS

Director PETER DUNCAN
Producers PETER DUNCAN, SIMON MARTIN, MARTIN MCGRATH, PETER (PJ) VOETEN
Executive producer TRISTRAM MIALL
Screenwriter PETER DUNCAN
Director of Photography MARTIN MCGRATH
Editor SIMON MARTIN
Production designer TONY CAMPBELL
Music NIGEL WESTLAKE
Costume Designer TERRY RYAN

CAST

GEOFFREY RUSH (GODFREY USHER), DAVID WENHAM (RICHARD SHORKINGHORN), FRANCES O'CONNOR (KATE HACKETT), HEATHER MITCHELL (GRACE MICHAEL), JOHN GADEN (DR SOMMERVILLE), KERRY WALKER (EUGENIE MASON), JENNIFER HAGEN (PROSECUTION), ROY BILLING (JUDGE), KRIS SZABO (MAX COANE), CRAIG RASMUS (BOBBY), PAUL BLACKWELL (FRED MCGRATH)

A Little Bit of Soul follows the adventures of scientists Richard and Kate, who require funding to complete a vital project. When they are invited to spend a weekend with two potential investors, Richard and Kate find themselves embroiled in the weekend from hell. Eventually they get their money – but at what price?

JOEY

Production company VILLAGE ROADSHOW PICTURES
Production 4/9 16/10/96

PRINCIPAL CREDITS

Director IAN BARRY
Producer MICHAEL LAKE
Executive producers ROBIN BRIBE, GREG COOTE
Screenwriter STUART BEATTIE
Director of photography DAVID BURR
Editor LEE SMITH
Production designer PETA LAWSON
Costume designer MARION BOYCE

PRODUCTION CREW

Production office GOLD COAST
Unit production manager BRIAN BURGESS
1st assistant director STUART FREEMAN

POST-PRODUCTION

Animal effects supervisor JOHN COX

MARKETING

International sales agent VILLAGE ROADSHOW PICTURES WORLDWIDE
Unit Publicity FIONA SEARSON DDA

CAST

JAMIE CROFTS, ALEX MCKENNA, REBECCA FORNET, ED BEGLEY JR, RUTH CRACKNELL, HARRIET HOPKINS

When a young Australian boy boards a train to Sydney to reunite a baby kangaroo with his abducted parents he begins a fabulous adventure through the city's mean streets and to the halls of government, finding a new best friend and justice along the way.

MY BLESSINGS

Production company INNERSENSE PRODUCTIONS
Budget $8,000
Pre-production 12/8 22/9/96
Production 23/9 11/10/96
Post-production 12/10/96 1/3/97

PRINCIPAL CREDITS

Director BILL MOUSOULIS
Producer BILL MOUSOULIS
Scriptwriter BILL MOUSOULIS
Director of photography KATTINA ROWELL
Sound recordists PHILLA HEALY, CHRIS O SHEA, JENNIFER SOEHACKETT, EMMA BOBTONTIC, JOHN CUMMINS
Editor BILL MOUSOULIS
Production designer DANICA D B

PLANNING AND DEVELOPMENT

Casting BILL MOUSOULIS, MARIE-LOUISE WALKER

PRODUCTION CREW

Production assistant SANTI AUSTIN
Production assistants GRIMELIA DEARAUJO, LOUISE STEBLING

CAMERA CREW

Camera operator KATTINA ROWELL
Focus puller ANDREW MCCORMACK
Clapper-loader ANDREW BALL
Camera assistants MATT TOLL, TOV BILLING
Gaffer LIAM ADAM

ON-SET CREW

1st assistant director BILL MOUSOULIS
Continuity DANICA D B
Still photography ROBERT BALL
Catering SANTI WEBBS

ART DEPARTMENT

Art director DANICA D B
Assistant art director JULIE RAFAELE

WARDROBE

Wardrobe supervisor DANICA D B

POST-PRODUCTION

Sound transfer by DIRK DE BRUYN
Music DIRK DE BRUYN
Laboratory CINEVEX
Film gauge 16MM
Screen ratio 1.33:1
Shooting stock 7248

CAST

MARIE-LOUISE WALKER (JANE), IAN GIBBON (MICHAEL), DALE STEVENS (LISA), EMMA STRAND (SUE), MARA SHANNON (LINDSAY), VICTORY DAY (RACHEL), GRAHAM PAGES (JEFFREY), BILL MOUSOULIS (AS HIMSELF), DIRK DE BRUYN (AS HIMSELF)

A diary film, chronicling six days in the life of a woman in her early thirties.

ONE WAY TICKET

(TELE FEATURE)

Production company GRUNDY TELEVISION
Production 15/2/97 (for 5 weeks)
Location MELBOURNE AND ENVIRONS

PRINCIPAL CREDITS

Director RICHARD FRANKLIN
Producer IAN BRADLEY
Executive producers ANDREW HARDIE, KRIA NOBLE
Scriptwriters MICHAEL BRINDLEY, KAREN ALTMANN
Director of photography ELLERY RYAN
Editor DAVID PULBROOK
Production designer PADDY REARDON

PLANNING AND DEVELOPMENT

Casting MAURA FAY & ASSOC

PRODUCTION CREW

Production supervisor EMANUEL MATSOS

MARKETING

Publicity SIAN CLEMENT

CAST

PETER PHELPS, RACHEL BLAKENEY, CHRIS HAYWOOD

The story of a female prison officer: married, reliable, trusted. Yet she planned the most spectacular gaolbreak in Australia's criminal history – for the love of a convicted murderer.

OSCAR AND LUCINDA

Production company MERIDIAN FILMS
Distribution company FOX SEARCHLIGHT
Production SEPTEMBER DECEMBER 1996
Budget $15 MILLION
Director GILLIAN ARMSTRONG
Producers TIM WHITE, ROBIN DALTON
Scriptwriter LAURA JONES
Government Agency Investment FFC

CAST

RALPH FIENNES, CATE BLANCHETT

Based on the novel by Peter Carey, a story about fate, love, gambling and faith.

OUT OF THE BLUE

Production company AVALON FILMS
Distribution company NEWVISION
Pre-production 2/12/96
Production 10/1/97
Post-production 31/5/97

PRINCIPAL CREDITS

Director PHIL AVALON
Producer PHIL AVALON
Executive producers HANS POMERANZ, PETER O NEILL, KERRY DUNN
Associate producers JULIAN SAGGERS, JASON GIOREN
Scriptwriter PHIL AVALON
Director of photography LES PARROTT
Production designer CATHY FINLAY
Costume designer JANET CAMPBELL
Editor MIKE HONEY

PLANNING AND DEVELOPMENT

Script editor GERARD MAGUIRE

PRODUCTION CREW

Production manager BILL MARSTEN
Location manager HAMISH SCOTT
Unit manager TONY FELTA
Production runner ROB HOLOHAN
Production secretary RITA ROSARTH
Asst unit production accountant JASON GIOREN
Insurance TONY G
Legals O NEILL OWENS

CAMERA CREW

Focus puller PETER FOYLE
Clapper loader LES SAGAL
Gaffer STEVE KAZTIN

ON SET CREW

1st assistant director CLAYTON WHITE
Continuity STEWART EDWARDS
Make-up HILARY PEARCE
Hairdresser HILARY PEARCE
Stunt co-ordinator DIANAL PAGE

POST-PRODUCTION

Post production supervisor ROSS DOATY
Soundtrack PACIFIC RIM
Music co-ordinator PACIFIC RIM
Laboratory MOVIELAB
Post-production facility SPECTRUM

CAST

SIMON WESTAWAY (JOHNNY AUSTON), BILL HUNTER (CEE TEE), REBECCA RIGG (MARLENE)

A Royal Commission into police corruption is announced. Three shadows from different walks in life and through pure circumstance – collide with the underworld and mobsters.

PIGEON

Production company STING
Budget LESS THAN $500 000

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Production Survey

continued

Production office Melbourne
Production February April 1997

Principal Credits

Director Vincenzo Gallo
Performers Lavinia Ramanno, Robin Jolly
Scriptwriter Vincenzo Gallo
Production designer Brenton Angel

Other Credits

Length 90 mins
Gauge Digital Betacam

Cast

Kate Fischer, Garry Hillberg, Anthony Arnino, Tony Nardella

The story of a man undergoing a strange breakdown who wants to become a pigeon and the journalist sent to cover the story.

REDBALL

Production company Gray Matter Films
Pre-production 6/1–6/2/97
Production 8/2–31/3/97
Post-production 16/5–1/9/97

Principal Credits

Director Jon Hewitt
Producers Meredith King, Phillip Farrow
Line producer Fabienne Nicholas
Executive producer Jon Hewitt
Associate producer Daniel Scharf
Scriptwriter Jon Hewitt
Director of photography Mark Pugh
Production designers Vanessa Cerne, Lisa Collins
Editor Alan Woodruff
Composer Neil McGrath
Sound recordist John Heaty

Planning and Development

Casting Phillip Parslow
Shooting schedule by Fabienne Nicholas
Budgeted by Meredith King

Production Crew

Production assistant Lisa Montague
Unit manager Sascha Ivanovich
Production assistant Sascha Ivanovich
Production accountants Bob Blanch, Ernie Cronin
Production consultant Lindsay Van Niekerk
Insurer Holland Insurance Brokers
Legal services Greg Smith

Camera Crew

Camera operator Ben Ford
Camera assistant Ben Ford
Key grip Gary Halleenan
Gaffer Gary Halleenan

On set Crew

Boom operator Tim Cummings
Make-up Simon Wain
Hairdresser Kaye Rubi
Choreographer John Brumpton
Still photography Peter Braig
Unit publicist King & Associates
Catering Jane Stuart Wallace

Art Department

Art director Vanessa Cerne
Art department runner James Andriamaris
Set dresser Claudia Rowe
Armourer John Fox
Production design consultant Ivan Rajavec

Post-production

Assistant editor Clint Clarkson
Editing assistant Ben Ford
Sound editor Andie Black
Music co-ordinator David Voticks
Music performed by Kismet, The Mearhes, Philippa Neill, Spawn, The Paradise Motel
Music Neil McGrath
Assistant music co-ordinator Kim Palmer
Mixed at Soundworks Australia
Film gauge 35mm
Screen ratio Widescreen 1:1.85
Shooting stock DVC
Kine transfers by D Film (Sydney)
Off-line facilities The Joinery
Soundtrack Rubber Records

Marketing

Marketing consultant Fran Lanigan
Publicity King & Associates
Poster designer Premium Advertising

Cast

Belinda McClory (Detective Jane "J.J." Wilson), John Brumpton (Detective Robert "Robbie" Walsh), Frank Magree (Senior Detective Chris Hill), Peter Docker (Detective James "Lamz" Fay), Anthea Davis (Detective Toni "Tone" Johnston), Neil Pigot (Detective David "Bindi" Wright), Damien Richardson (Detective Richard "Six" Dixon), James Young (Detective Max Mason), Malleroni, Pauline Terry, Beitz (Dr Rose Edwards), Robert Morgan (Senior Detective Mike Radoni), Daniel Wyllie, Ray Mooney.

A dark, contemporary police thriller about a few weeks in the lives of some used-up Melbourne detectives. Constructed as a series of snapshots of the Homicide, CIB, Vice and Drug squads, Redball is a gritty, hard-hitting, darkly comic descent into the tensions, phobias and psychoses inherent in hands-on policework – and a resonant parable of a city haunted by corruption, police shootings and the murder of innocence.

SCREAM

Production company The Film Factory
Production ... December 1996

Principal Credits

Director Gary Young
Producer T. C. Fields
Executive producer Gary Young
Scriptwriter Gary Young

Cast

Don Michelle: Tim Miller
Al Fabrette: Rich Goyet

A young man is arrested after the hold-up of a liquor store. During psychiatric examination, the young man regresses to Egypt 4,000 years ago as a mummified body. The psychiatrist learns that there has been a trail of killings of anyone who disturbs the mummy.

SOUND OF ONE HAND CLAPPING

Production company Artist Services Film Production Pty Ltd
Production 7/10–22/11/96
Post-production Dec 1996–August 1997

Principal Credits

Director Richard Flanagan
Producer Rolf de Heer
Executive producers Steve Vizard, Andrew Knight, Jackie O'Sullivan
Line producer David Lightfoot
Scriptwriter Richard Flanagan
Director of photography Martin McGrath
Production designer Bryce Perrin
Costume designer Aphrodite Kondos
Editor Tania Nehme
Composer Cezary Skubiszewski
Sound recordist James Currie

Planning and Development

Script editor Deborah Cox
Casting Ellie Bradbury

Production Crew

Production manager Perry Stapleton
Production co-ordinator Melissa Mora
Unit manager Michael Barnes
Production accountant Sharon Jackson

Camera Crew

Camera operator Martin McGrath
Focus puller Darryl Wood
Key grip Brett McDowell
Gaffer David Frithsworth
Best boy Greg Rawson

On set Crew

1st assistant director Karen Mahood
2nd assistant director Miriam Reast
Continuity Carmel Torcasio
Boom operator Michael Bakaloff
Make-up Sue Taylor
Unit publicist Kerrie Trodd

Cast

Kerry Fox, Kristof Kaczmarek, Melita Jurisic, Evelyn Krape, Jacek Koman, Sergei Tell, Essie Davis, Jane Hughes

An emotionally powerful story set against the central highlands of Tasmania. A woman's journey home to reconcile herself with her Slovenian father and their troubled past.

See issue 116 for the following:

PAWS

See issue 114 for the following:

DARK CITY

DIANA & ME

See issue 113 for the following:

DUST OFF THE WINGS

THE INNER SANCTUARY

See issue 110 for the following:

RED HERRING

Awaiting Release

HEAVEN'S BURNING (SEE ISSUE 113)

LOVE IN AMBUSH (FORMERLY ANGKOR) (SEE ISSUE 112)

KISS OR KILL (SEE ISSUE 115)

ROAD TO NHILL (SEE ISSUE 110)

THANK GOD HE MET LIZZIE (SEE ISSUE 114)

THE WELL (SEE ISSUE 115)

THE TRUTH ABOUT TARO

Documentaries

SPIRIT OF ZIMBABWE

(52 MINS)

Production company Just Relax Films
Production 16/4–20/5/97
Post-production May–June 1997

Principal Credits

Director Wayne Turner
Producer Wayne Turner
Associate producer Grant Turner
Director of photography Les Herstik
Sound recordist Rohan Dashwell

Production Crew

Production secretary Pracila Sithole
Unit assistant Tendai Zirambi
Production runner Darlington Masara

Camera Crew

Camera operator Les Herstik
Camera type AARI 16mm

On set Crew

Choreographer Laenti Hanmedi
Still photography Barry Hanson
Unit publicist Andrew Dillon

Post-production

Post-production assistant Chris Wainwright
Laboratory Movielab Pty Ltd
Film gauge 16mm
Shooting stock Fuji
Video transfers by Digicorp
Titles Linda Masikati

Marketing

Marketing consultant Jo Anne Bindey
Publicity Andrew Dillon

Cast

Senuba Gora, Nicholas Mkogomena, Akwa, Andy Brown and the Storm, Jimmy Mhlahateerimsi, Laent Hanmedi, Dryce Gwesre, Tendai Zirambi, Brother K/Fuch Moe, Elliot Ndlovu

Focussing on the diverse music styles of Zimbabwe, the narrative intertwines encounters with vibrant oral and historic contemporary sculpture, the struggle for social equity and a burgeoning market economy to witness the emergence of a proud and enduring nation.

Television Drama

(TELE-FEATURES AND/OR MINI-SERIES)

Pre-production

MOBY DICK

(MINI SERIES)

Production Company Hallmark Entertainment
Production June 1997, Melbourne
Budget $15 million

Principal Credits

Director Franc Roddam
Producer Steve McGlothen
Based on the novel *Moby Dick Or, Tale of a Whale* by Hermann Melville
Executive producer David Picker
Production designer Les Binns

A mini-series adaptation of Herman Melville's classic novel, *Moby Dick Or, The Tale of a Whale*.

Production

I AM THE EARTH

(DOCU-DRAMA)

Production company Right Vision Entertainment

Principal Credits

Director Masaaki Nishimura
Producer Brian Burgess

Cast

Christian Lassen

I am the Earth tells a tale of pollution and environmental decay. It centres around Christian and his friends: Dee the dolphin and her family, who save him from illness.

VIOLENT EARTH

(MINI-SERIES)

Production companies Carnegie's Productions, Gaumont Television
Production 26 May–28 August 1997, Queensland

Principal Credits

Director Michael Offer
Producer Jock Blair

A sweeping saga set in New Caledonia last century. The story follows the fortunes and the trials of settlement, racial conflict and decolonisation.

INPRODUCTION

"Inproduction" is compiled by Tim Hunter. Please contact him at Cinema Papers, Tuesday, Thursday and Friday afternoons, on 03 9416 2644 or fax 03 9416 4088.

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Number 1 (January 1974) David Williamson, Ray Harryhausen, Peter Weir, Antony Ginnane, Gillian Armstrong, Ken G. Hall, *The Cars that Ate Paris*. **Number 2 (April 1974)** Censorship, Frank Moorhouse, Nicolas Roeg, Sandy Harbutt, Film under Allende, Between the Wars, *Alvin Purple*. **Number 3 (July 1974)** Richard Brennan, John Papadopoulos, Willis O'Brien, William Friedkin, The True Story of *Eskimo Nell*. **Number 4 (December 1974)** Bill Shepherd, Cliff Green, Werner Herzog, Between Wars, Petersen, A Salute to the Great McCarthy. **Number 5 (March-April 1975)** Albie Thoms on surfmovies, Charles Chauvel filmography, Ross Wood, Byron Haskin, Brian Probyn, *Inn of the Damned*. **Number 6 SOLD OUT Number 7 SOLD OUT Number 8 (March-April 1976)** Pat Lovell, Richard Zanuck, Sydney Pollack, Film Protest, Pasolini, Philip Adams, Don McAlpine, *Don's Party*. **Number 9 (June-July 1976)** Milos Forman, Max Lemon, Miklos Jancso, Luchino Visconti, *Caddie*, *The Devil's Playground*. **Number 10 (Sept-Oct 1976)** Nagisa Oshima, Philippe Mora, Krzysztof Zanussi, Marco Ferreri, Marco Bellocchio filmography, [illegible]. **Number 11 (January 1977)** Emile De Antonio, Jill Robb, Samuel Z. Arkoff, Roman Polanski, Saul Bass, *The Picture Show Man*. **Number 12 (April 1977)** [illegible], Tom Haydon, Donald Sutherland, Bert Deling, [illegible], *Days of Hope*, *The Getting of Wisdom*. **Number 13 (July 1977)** Louis Malle, Paul Cox, John Power, [illegible], Peter Sykes, [illegible], *In Search of Anna*. **Number 14 (October 1977)** Phil Noyce, Matt Carroll, Eric Rohmer, Terry Jackman, John Huston, [illegible], *The Last Wave*, *Blue Fire Lady*. **Number 15 (January 1978)** Tom Cowan, [illegible], *The Chant of Jimmie Blacksmith*. **Number 16 (April-June 1978)** [illegible], Steven Spielberg, Tom Jeffrey, [illegible], *Dawn!*, *Patrick*. **Number 17 (Aug-Sept 1978)** Bill Bain, Isabelle Huppert, Brian May, Polish cinema, [illegible]. **Number 18 (Oct-Nov 1978)** [illegible], *Cathy's Child*. **Number 19 (Jan-Feb 1979)** [illegible], *Blue Fin*. **Number 20 (March-April 1979)** Ken Cameron, [illegible]. **Number 21 (May-June 1979)** [illegible], the Cantrills, [illegible], *Mad Max*, *Snapshot*, *The Odd Angry Shot*. **Number 22 (July-Aug 1979)** Bruce Petty, [illegible]. **Number 23 SOLD OUT Number 24 (Dec-Jan 1980)** [illegible], *Harlequin*. **Number 25 (Feb-March 1980)** David Puttnam, [illegible]. **Number 26 (April-May 1980)** [illegible], South Australian [illegible]. **Number 27 (June-July 1980)** [illegible], Hitchcock, NZ film [illegible]. **Number 28 (Aug-Sept 1980)** [illegible], Bruce Beresford, *Bad Timing*, *Roadgames*. **Number 29 (Oct-Nov 1980)** [illegible], *The Last Outlaw*. **Number 30 (Dec 1980-Jan 1981)** Sam Fuller, *'Breaker' Morant*, [illegible]. **Number 31 (March-April 1981)** [illegible], *Dressed to Kill*, [illegible]. **Number 32 (May-June 1981)** [illegible], David Williamson, [illegible], *Public Enemy Number One*, [illegible]. **Number 33 (June-July 1981)** [illegible], *Gallipoli*, *Roadgames*. **Numbers 34 and 35 SOLD OUT Number 36 (February 1982)** [illegible], *Breaker Morant*, *Body Heat*, *The Man from Snowy River*. **Number 37 (April 1982)** [illegible]. **Number 38 (June 1982)** Geoff Burrowes, George Miller, James Ivory, Phil Noyce, [illegible]. **Number 39 (August 1982)** [illegible]. **Number 40 (October 1982)** [illegible], Wendy Hughes, [illegible]. **Number 41 (December 1982)** [illegible], Fred Schepisi, Peter Tammer, [illegible], Colin Higgins, *The Year of Living Dangerously*. **Number 42 (March 1983)** Mel Gibson, John Waters, [illegible], *Strikebound*, *The Man from Snowy River*. **Number 43 (May-June 1983)** Sydney Pollack, Denny Lawrence, [illegible], *Might Hear You*. **Number 44-45 (April 1984)** David Stevens, Simon Wincer, Susan Lambert, [illegible]. **Number 46 (July 1984)** Paul Cox, Russell Mulcahy, [illegible], Robert Duvall, Jeremy Irons, [illegible]. **Number 47 (August 1984)** [illegible], Wim Wenders, [illegible], Hugh Hudson, [illegible]. **Number 48 (Oct-Nov 1984)** [illegible]. **Number 49 (December 1984)** [illegible]. **Number 50 (Feb-March 1985)** Stephen Wallace, Ian Pringle, Walerian Borowczyk, [illegible], *The Last Bastion*. **Number 51 (May 1985)** [illegible], Dusan Makavejev, [illegible], *Mad Max Beyond Thunderdome*, [illegible]. **Number 52 (July 1985)** John Schlesinger, Gillian Armstrong, [illegible]. **Number 53 (September 1985)** Bryan Brown, Nicolas Roeg, [illegible], *Return to Eden*. **Number 54 (November 1985)** [illegible], Menahem Golan, [illegible], *The Great Bookie Robbery*, [illegible]. **Number 55 (January 1986)** [illegible], Paul Verhoeven, Derek Meddings, [illegible], *The Right Hand Man*. **Number 56 (March 1986)** [illegible], Brian Trenchard Smith, John Hargreaves, [illegible], *Kangaroo*, [illegible]. **Number 57 SOLD OUT Number 58 (July 1986)** [illegible], Orson Welles, [illegible], *The Fringe Dwellers*, [illegible], *The Untold Story*, [illegible]. **Number 59 (September 1986)** [illegible], Paul Cox, Lino Brocka, Agnes Varda, [illegible], AFI Awards, [illegible]. **Number 60 (November 1986)** Australian television, Franco Zeffirelli, [illegible]. **Number 61 (January 1987)** Alex Cox, Roman Polanski, [illegible]. **Number 62 (March 1987)** [illegible], *The Story of the Kelly Gang*. **Number 63 (May 1987)** Gillian Armstrong, [illegible], *Pee Wee's Big Adventure*, [illegible]. **Number 64 (July 1987)** Nostalgia, Dennis Hopper, [illegible]. **Number 65 (September 1987)** Angela Carter, Wim Wenders, [illegible], Derek Jarman, [illegible], AFI Awards, *Poor Man's Orange*. **Number 66 (November 1987)** [illegible], James Bond, [illegible], New World, *The Navigator*, [illegible]. **Number 67 (January 1988)** [illegible], George Miller, Jim Jarmusch, [illegible], 70mm [illegible], *The Year My Voice Broke*, [illegible]. **Number 68 (March 1988)** [illegible]. **Number 69 (May 1988)** [illegible], film composers, [illegible], *Pleasure Domes*. **Number 70 (November 1988)** [illegible], Gillian Armstrong, [illegible], John Waters, Al Clark, [illegible]. **Number 71 (January 1989)** *Yahoo Serious*, [illegible], *Last Temptation of Christ*, [illegible]. **Number 72 (March 1989)** [illegible]. **Number 73 (May 1989)** [illegible], Frank [illegible], Pay TV. **Number 74 (July 1989)** [illegible], *Dead Calm*, [illegible]. **Number 75 (September 1989)** [illegible]. **Number 76 (November 1989)** Simon Wincer, [illegible], Kennedy Miller, Terry Hayes, *Bangkok Hilton*, John Duigan, *Flirting*, [illegible], Ron Cobb. **Number 77 (January 1990)** [illegible], *Breakaway*, *Crocodile Dundee* overseas. **Number 78 (March 1990)** [illegible], Peter Greenaway, *The Cook* [illegible], Barlow and Chambers. **Number 79 SOLD OUT Number 80 (August 1990)** [illegible]. **Number 81 (December 1990)** [illegible], *An Angel At My Table*, Martin Scorsese, [illegible]. **Number 82 (March 1991)** *The Godfather Part III*, [illegible], *Black Robe*, Raymond Hollis Longford, [illegible]. **Number 83 (May 1991)** [illegible], Cannes, Gillian Armstrong, [illegible], *The Silence of the Lambs*, *Flynn*, [illegible]. **Number 84 (August 1991)** James Cameron and *Terminator 2: Judgment Day*, [illegible], *Good Woman of Bangkok*, [illegible]. **Number 85 (November 1991)** [illegible], Moorhouse, *Proof*, [illegible]. **Number 86 (January 1992)** *Romper Stomper*, *The Nostradamus Kid*, [illegible], Kathryn Bigelow, HDTV and Super 16. **Number 87 (March 1992)** [illegible], Steven Spielberg, *Hook*, [illegible]. **Number 88 (May-June 1992)** *Strictly Ballroom*, *Hammers Over the Anvil*, [illegible], Wim Wenders's *Until The End of the World*, [illegible]. **Number 89 (August 1992)** Cannes '92, David Lynch, [illegible], *Fortress*, [illegible]. **Number 90 (October 1992)** *The Last Days of Chez Nous*, [illegible], Stephen Elliott, *Frauds*, [illegible], Cultural Differences [illegible]. **Number 91 (January 1993)** [illegible], George Miller [illegible]. **Number 92 (April 1993)** *Reckless Kelly*, [illegible], Australia's first films part 1 [illegible], Australia's first films part 2. **Number 93 (May 1993)** Jane Campion and *The Piano*, [illegible] and *Broken Highway*, [illegible], Australia's first films part 3. **Number 94 (August 1993)** [illegible], Steve Buscemi and *Reservoir Dogs*, Paul Cox, [illegible], *The Heartbreak Kid*, [illegible], Australia's first films part 4. **Number 95 (October 1993)** Lynn-Maree Milburn's *Memories & Dreams*, [illegible], documentary supplement, Tom Zubrycki, John Hughes, Australia's first films part 5. **Number 96 (December 1993)** Queensland [illegible], overview of film in Queensland, early Queensland cinema, [illegible], *Rough Diamonds*, Australia's first films part 6. **Number 97-98 (April 1994)** 20th Anniversary double issue with New Zealand supplement, [illegible], *Lightning Jack*, [illegible], Australia's first films part 7. **Number 99 (June 1994)** Krzysztof Kieslowski, Ken G. Hall Tribute, cinematography supplement, [illegible], Australia's first films Part 8. **Number 100 (August 1994)** [illegible], NSW supplement, [illegible], *The Sum of Us*, *Spider & Rose*, film and the digital world, Australia's first films part 9. **Number 101 (October 1994)** *Priscilla Queen of the Desert*, [illegible], P. J. Hogan and *Muriel's Wedding*, [illegible] and *Lucky Break*, Australia's first films Part 9. **Number 102 (December 1994)** *Once Were Warriors*, [illegible], Lindsay Anderson, *Body Melt*, AFC supplement, *Spider & Rose*, Australia's first films Part 10. **Number 103 (March 1995)** [illegible], Gillian Armstrong, [illegible] supplement, Geoffrey Simpson, *Heavenly Creatures*, [illegible], Australia's first films. **Number 104 (June 1995)** [illegible], *Angel Baby*, [illegible], Richard Franklin, Australia's first films Part 12. **Number 105 (August 1995)** [illegible]. **Number 106 (October 1995)** [illegible], *All Men Are Liars*, [illegible], AFC [illegible]. **Number 107 (December 1995)** George Miller and Chris Noonan talk about *Babe*, [illegible]. **Number 108 (February 1996)** [illegible], *To Die For*. **Number 109 (April 1996)** [illegible], Toni Collette and [illegible], Film Festival, [illegible]. **Number 110 (June 1996)** Rolf de Heer, [illegible], Shirley Barrett's *Love Serenade*, Richard Franklin. **Number 111 (August 1996)** Scott Hicks and *Shine*, [illegible], Christopher Doyle, [illegible]. **Number 112 (October 1996)** Lawrence Johnston's [illegible] Supplement Part 1, [illegible]. **Number 113 (December 1996)** Peter Jackson's *The Frighteners*, [illegible], *Children of the Revolution*. **Number 114 (February 1997)** Baz Luhrmann's *William Shakespeare's Romeo and Juliet*, [illegible]. **Number 115 (April 1997)** John Seale and *The English Patient*, *Newsfront*, [illegible]. **Number 116 (May 1997)** Cannes 97, [illegible], *The Well*, [illegible], *Heaven's Burning*. **Number 117 (June 1997)** [illegible], *The Man from Kangaroo*

DIRTY DOZEN

A panel of nine film reviewers has rated a selection of the latest releases on a scale of 0 to 10, the latter being the optimum rating (a dash means not seen)

THE DIRTY DOZEN	BILL COLLINS	BARBARA CREED	PAUL HARRIS	TIM HUNTER	STAN JAMES	ADRIAN MARTIN	TOM RYAN	DAVID STRATTON	EVAN WILLIAMS	AVERAGE
THE ASSOCIATE *Donald Petrie*	-	-	-	4	6	5	3	4	-	4.4
CARLA'S SONG *Ken Loach*	-	-	-	6	7	9	5	6	-	6.6
THE CHAMBER *James Foley*	8	-	-	1	4	1	2	4	5	3.6
DUOLUO TIANSHI (Fallen Angels) *Wong Kar-wai*	-	-	-	7	-	9	6	8	-	7.5
THE FIFTH ELEMENT *Luc Besson*	7	7	2	7	4	8	-	5	8	5.5
GHOSTS OF MISSISSIPPI *Rob Reiner*	8	-	-	2	6	1	-	-	6	4.8
KAMA SUTRA *Mira Nair*	-	-	-	6	6	1	-	5	7	5
PRIVATE PARTS *Betty Thomas*	5	-	-	4	6	1	7	-	-	4.6
THE QUIET ROOM *Rolf de Heer*	-	6	5	8	7	6	9	10	7	7.25
THE RELIC *Peter Hyams*	8	-	-	-	2	5	-	4	8	5
SOME MOTHER'S SON *Terry George*	9	7	-	7	-	-	4	7	-	8.8
57°2 LE MATIN (Betty Blue, version intégrale) *Jean-Jacques Beineix*	9	-	-	9	-	4	-	6	-	7

Leading the pack at this mid-point of the year is Orson Welles' *Touch of Evil*, with an average of 9.1. So much for the notion that Welles squandered his genius and went downhill after *Citizen Kane*.

NO.1

Trailing at the rear with 3 is Joe Pytka's *Space Jam*, which shows that some people ought to stick to sport and the guy doing the rabbit ought to be replaced with someone who can get the voice right.

37°2 LE MATIN (Version intégrale, Jean-Jacques Beneix)

For those who believe *37°2 Le Matin* to be one of the great films of the recent past, a favoured moment is the birthday cake in the boot sequence.

In the short version the scene is edited in such a way that Zorg (Jean-Hughes Anglade) must have lit the candles before leaving town. That the candles should still be alight all that time and distance later gives the scene a surreal quality. (It also helps cynics dismiss the moment as unbelievable.)

In the version intégrale, Zorg has the opportunity to secretly light the candles while Betty (Beatrice Dalle) looks out over the land Zorg has bought her, in yet another instance where madness will prove immune to capitalism, as Deleuze and Guattari so cogently argued years before in a text that informs every frame of the film.

The surreal edge is lost, but the deeper levels of the film are re-inforced and the integrated whole, along with this most pure of cinematic moments, becomes a telling exploration of a society's desire to contain and destroy, and love's ability to circumvent and triumph. **SM**

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